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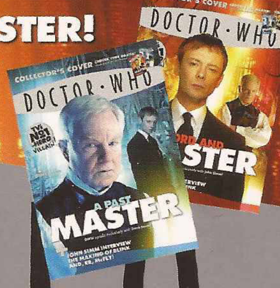

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COVER #2 OF 2
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as the Master

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+

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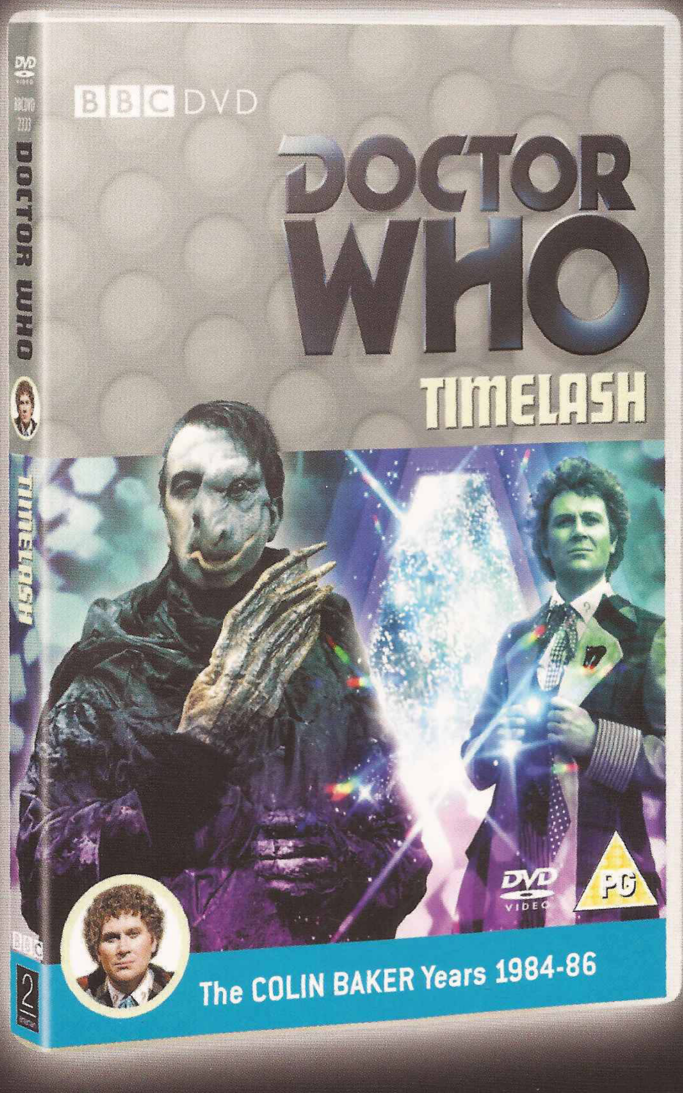
DOCTOR WHO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PULL TO OPEN

They used to give away *Doctor Who* cards in... was it PG Tips? Typhoo?"

So it was the Master all along! Gasp! Yeah, well, okay, maybe it *was* the worst-kept secret in all of television, but given how heart-thumpingly thrilling the climax to *Utopia* was – with all of my fan buttons being pressed repeatedly til I was a squealing puddle on the floor – who cares?

I dunno about you clever lot, but the return of the Master wasn't something I was particularly gagging for. I'm a self-confessed Dalek fanatic, and the Cybermen have a similar iconic allure, but when I was watching *Doctor Who* as a boy, the Master just didn't cut it for me – he seemed like a bit of an idiot, to be honest. Remember, dear reader, this was back in the 1980s, so for me the Master was Anthony Ainley in a toupée, dressed in crushed black velvet, "heh-heh-heh"-ing his way around the universe in the regular TARDIS set except painted matt black. Plus, of course, he could return from the dead at any moment, without the faintest whiff of an explanation, and had plans so ridiculous they boggled even my young mind.

So imagine my delight when I later got to see Roger Delgado's original take on the Time Lord on those precious BBC VHS cassettes. Now this was more like it – half the time he was more fun than the Doctor himself. I finally understood what the Master was for, and why people ranked him up there with the greats of *Doctor Who*. Okay, so he never learned that teaming up with an evil alien race each week would only lead to eventual betrayal and having to be rescued by the Doctor – but he was so *loveable*.

Which brings us full circle to John Simm, and his hilariously bonkers take on the character. Another Master to love – at last! And what thrills me the most is that now we have an explanation for the Master's constant failure and ludicrous plans – the drums were obviously much louder on those days!

Duh-duh-duh-DUM – "Ow! Ooh, I know, I'll go and mess up Magna Carta. Heh-heh-heh..."

Clay

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GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF DOCTOR

As Series Three concludes, the *Doctor Who* production team starts to make

CHRISTMAS PLANS!

With one episode of *Doctor Who* Series Three still left to air, the tabloid papers have, as ever, been full of rumours and speculation about the future of the series. One thing is certain – the *Doctor Who* production team is already gearing up for the 2007 Christmas Special as series producer Phil Collinson tells us:

"Once again, it's bad timing for **DWM**, since this issue is published just before the huge climax to the series is transmitted," says Phil. "But if you keep your eyes and ears open once Episode 13 has been shown, you might well see a few announcements in the press or online about our plans for the future – which are bigger and bolder than ever, with a few surprises on the way!

"Rest assured, we'll be able to give **DWM** a full and proper insight into what's coming in the next issue, once the smoke has cleared... if anyone survives *Last of the Time Lords*, of course! Frankly, everything's up for grabs in a life or death struggle – you'll have to keep watching!

"But back at Upper Boat, work goes on – preproduction on Series Four has started with a vengeance. On Monday 11 June, we had our first Tone Meeting for the 2007 Christmas Special, designated Episode 4.X – the title of which should be revealed in the closing credits of *Last of the Time Lords*. Everyone was on fine form, with James Strong directing and the faithful Peter Bennett as First Assistant Director. And, of course, Benjamin Cook from **DWM** was there, covering every detail for you lot! So the work goes on, and the ambition is higher than ever. Not long 'til Christmas..."

More news on the Christmas Special, and plans for Series Four, next issue, while you can read all the latest news about the two *Doctor Who* spin-off series, *Torchwood* and *The Sarah Jane Adventures*, below.

TV UPDATE!

THE LATEST ON THE TWO SPIN-OFF SHOWS

Both of *Doctor Who*'s spin-off series, BBC Two's *Torchwood* and CBBC's *The Sarah Jane Adventures*, have been busy before the cameras at BBC Wales' Upper Boat Studios in Cardiff.

TORCHWOOD

Torchwood, following the adventures of a team of alien investigators led by Captain Jack Harkness (John Barrowman), will begin broadcasting Series Two on BBC Two in January 2008. The series, which also stars Eve Myles as Gwen Cooper, Burn Gorman as Owen Harper, Gareth David Lloyd as Ianto Jones and Naoko Mori as Toshiko Sato, scored record-breaking audiences for its first series on BBC Three.

Block One of *Torchwood*, directed by Andy Goddard, and consisting of two episodes written by Helen Raynor and Catherine Tregenna, has completed shooting and is now at the editing stage. Block Two, directed by Colin Teague, consists of Episode 2 written by James Moran, guest starring Nikki Amuka-Bird, and Episode 4 written by Catherine Tregenna.

Block Three, consisting of Episode 1, written by lead writer Chris Chibnall, and Episode 6, by JC Wilsher, will be directed by Ashley Way.

THE Sarah Jane ADVENTURES

The Sarah Jane Adventures aired a successful feature-length Special, *Invasion of the Bane*, on New Year's Day 2007, and the new 10-part series stars Elisabeth Sladen as the Doctor's former companion Sarah Jane Smith, Yasmin Paige as Maria Jackson, Thomas Knight as Luke and Daniel Anthony as Clyde Langer.

Block Three of *Sarah Jane* Series One is now filiming. This final shooting block is made up of Episodes 5 & 6, written by Phil Gladwin, and Episodes 9 & 10, written by Phil Ford. The episodes are directed by Charles Martin. The other six episodes have already completed filming.

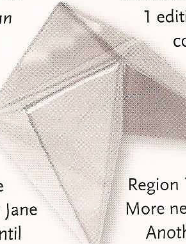
Executive producer Russell T Davies tells us, "Production on *Sarah Jane* has been a joy, and it's amazing to think we're now in the final stretch of filming – though with a long way to go. But with great scripts and wonderful guest stars such as Jane Asher and Phyllida Law, the series is looking very exciting. Transmission is roughly scheduled for the autumn, though as ever, these plans change. But we've already seen the edits for Episodes 1 and 2, and we're all delighted with the end result, and can't wait for you to see it."

Classic *Doctor Who* adventures confirmed for DVD release...

DVD EXPLOSION!

As the present series of *Doctor Who* reaches its conclusion, fans suffering withdrawal will be able to soften the blow as DVD company 2|entertain has confirmed a number of classic *Doctor Who* releases for this summer and autumn.

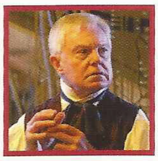
Following the 1985 adventure *Timelash* (previewed on page 51) on 9 July, two Peter Davison stories *Time-Flight* and *Arc of Infinity* will be released on 6 August (see last issue's *Gallifrey Guardian* for full details).



Following that set will be the 1973 Third Doctor story *The Time Warrior*, released on 3 September. Starring Jon Pertwee and Elisabeth Sladen, and written by Robert Holmes, the story was the first to feature Sarah Jane Smith, who starred in the series until 1976, before returning in 1983 and 2006 for one-off appearances. *The Time Warrior* will feature all the usual bonus features, including a 30-minute documentary *Beginning the End – Making The Time Warrior*.

Following this, on Monday 24 September is the six-pack release of *The Key to Time* box set. These six stories, broadcast in 1978/79 made up *Doctor Who*'s 16th season, and saw the Fourth Doctor (Tom Baker) and his companion Romana (Mary Tamm) embark on a quest to search for the six segments of an all-powerful Key capable of restoring the balance of the universe. The stories – *The Ribos Operation*, *The Pirate Planet*, *The Stones of Blood*, *The Androids of Tara*, *The Power of Kroll*, and *The Armageddon Factor* – were released on Region 1 DVD in the USA several years ago, but until now have been unavailable in the UK. Although the Region 1 editions featured commentaries from contributors such as Baker and Tamm, they were devoid of any other extras. For this set, 2|entertain has promised to give the series "the full extras it deserves", and the Region 1 commentaries will also be included. More news on this set shortly.

Another Tom Baker story has been confirmed for release on Monday 15 October. 1975's *Planet of Evil*, written by Louis Marks, was a four-parter drawing heavily on Robert Louis Stevenson's 1886 novel *The Strange Case of Doctor Jekyll and Mr Hyde*, and features in a small role actor Louis Mahoney, who returned to *Doctor Who* recently as Old Billy in *Blink*. Extras for this DVD include *Hidden Hinchcliffe*, *A Darker Side*, and *Planetary Performance – Acting in Doctor Who*.



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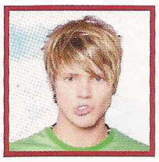
Find out how the Master was brought back to life in our exclusive report...



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Please, please me! It's a chat with *Sound of Drums* guest stars **McFly**!

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Steven Moffat is the guest host in this issue's *Production Notes*...

The Eighth Doctor and Lucie Miller return for a new audio series...

MORE McGANN!

The audio adventures of *Doctor Who* continue with their monthly CD releases featuring classic Doctors Peter Davison, Colin Baker and Sylvester McCoy; while the Eighth Doctor, Paul McGann, is set to return in a new series of eight 50-minute audio episodes early next year, once again alongside his brassy companion Lucie Miller.

"The last eight, which aired on BBC7 at the beginning of this year, were so well received and we had such fun doing them that we felt compelled to do some more," says Nick Briggs, executive producer for production company Big Finish. This time, however, the series will be released straight onto CD.

"At the moment, there's no firm news on a BBC7 airing. It's something we'd be keen on, but if it does happen, it certainly won't be for some time," adds fellow executive producer Jason Haigh-Ellery.

Titles and authors so far confirmed, in no particular order, are...

Grand Theft Cosmos by **Eddie Robson**
Author Robson wrote *Phobos* and *Human Resources* for the previous series.

"We just knew we had to get Eddie back!" enthuses Nick. "And he's delivered something I love here, giving us the return of the Headhunter. It's a kind of sci-fi/historical caper with plenty of pace and a delicious dash of humour."

Title TBC by **Paul Magrs**
Magrs writes a story which also taps into some of Lucie Miller's family history. "*Horror of Glam Rock*, by Paul, created some interesting ideas about Lucie Miller's past," says Nick. "We wanted to have another look at those, and Paul was obviously the man to do it. He brings such a great sense of style to his scripts."

The Skull of Sobek by **Marc Platt**
"We really love working with Marc," says Nick. "He's got such an incredible imagination. And here he's created a really disturbing monster mystery on an alien world."

Max Warp by **Jonathan Morris**
"*Max Warp* is crazy space opera, says Nick. "Imagine something like *Wacky Races* and *Top Gear* in space and you're there!"

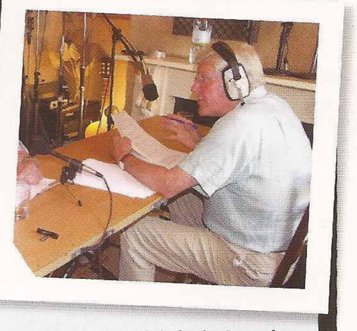
Title TBC by **Jonathan Clements**
Clements was the author of last series' *Immortal Beloved*, and his new story features the return of another old *Doctor Who* foe. "But we're keeping quiet about that just now," says Nick.

Of the remaining three episodes, two are by Nick Briggs, forming the series' grand finale (provisionally titled *Kidnapped* and *Vengeance*) and one by an author yet to be confirmed. "I think something I've learnt from Russell and the TV series is that it's vital to build to a fantastic finish," says Nick. "Eddie Robson did it last time with *Human Resources*, which is one of my favourite scripts, and it's my turn to build on that this time. No pressure, then."

The final two regular four-parter Eighth Doctor adventures (*Absolution* and *The Girl Who Never Was*) will be released in October and December this year, and will feature the departure of long-running audio companions Charley and C'rizz. "We shall be extremely sad to see them go," says Nick, "but all good things come to an end. And we're giving them both a proper, dramatic send-off.

"All these Eighth Doctor stories will be going into the studio over the summer months, and we hope for plenty of exciting guest cast news soon."

More news next issue.



Released monthly on single CDs from this October, *Doctor Who: The Companion Chronicles* is about to begin its second, four-part series. *Mother Russia* by Marc Platt is a First Doctor story read by Peter Purves [pictured right] as Steven Taylor. *Helicon Prime* by Jake Elliott is a Second Doctor story read by Frazer Hines as Jamie McCrimmon. *Old Soldiers* by James Swallow is a Third Doctor story read by Nicholas Courtney as the Brigadier. *The Catalyst* by Nigel Fairs is a Fourth Doctor story read by Louise Jameson as Leela.

"We're so glad people liked these dramatic readings," says series producer Sharon Gosling. "We had been trying to find a way to do stories with the first four Doctors for some time, and this has proved to be a very popular way of doing it."

Exclusive news on a new range of life-size *Doctor Who* cutouts...

CUT THAT OUT!

In the 1960s the BBC used them to bolster the on-screen army of Daleks – but now you can own your own army of life-size cardboard cutout heroes and monsters, thanks to a new deal between Star Cutouts and BBC Worldwide.

The company will soon be launching its life-size *Doctor Who* cutouts, starting with the Black Dalek Sec, Bronze Dalek Caan, a Cyberman, Martha Jones, and, of course, David Tennant as the Doctor. The range will be available from July, from specialist bookshops, *www.cardboardcutout.net* and your usual *Doctor Who* stockist.

"Ever since we became the sole distributor for the massive US ranges, we've wanted to add some UK characters, and we can't think of a better place to start than with *Doctor Who*," says Colin Ravey of Star Cutouts. "We're thrilled with how lifelike they look. They're all life-size – though we're scratching our heads over how we'll do the police box shell of the TARDIS later in the year, which should tower over the Doctor! In America, it's a given that – just like posters or action figures – all the sci-fi or fantasy programmes get their own range of life-size cutouts, so we're happy to import that tradition."

The cutouts retail between £26 and £30 and are freestanding. Future plans include half-size and table-top versions, and a much expanded range.

Also on the cards are the Doctor's robot dog, K9; the scarecrows from *Human Nature*; and *Blink*'s Weeping Angels.

"But would you dare own a Weeping Angel?" laughs Colin. "It could keep burglars away, I suppose. Just don't blink!"

NEWS BITES

PRIDE IN THE DOCTOR

Doctor Who stars Freema Agyeman and John Barrowman are due to appear on stage at the climax of the London Pride festival on Saturday 30 June, and as we went to press plans were underway for the final episode of the series, *Last of the Time Lords*, to be broadcast on the giant screens at the event.

DVD REISSUES

From Monday 2 July, various *Doctor Who* DVDs will be reissued at a lower price, for a limited period only. The eight titles in the promotion are *The Five Doctors*, *Genesis of the Daleks*, *Spearhead from Space*, *Earthshock*, *Remembrance of the Daleks*, The TV Movie, *The Hand of Fear* and *Revelation of the Daleks*.

Each of the titles will be the same as the previously released versions, but will come with a new cardboard sleeve, with the original packaging inside.

2|entertain tells us that "the titles have been carefully chosen to appeal to fans of modern *Doctor Who*, who have not purchased classic *Doctor Who* DVDs before."

ADVENTURES 32 & 33

Issue 32 of *Doctor Who Adventures*, the magazine for younger fans, should have hit the shops on Thursday 21 June, and features a Captain Jack Fact File; an article on Scarecrows; *Daleks in Manhattan* in the Adventure Guide; a Make Your Own Dalek Sec Hybrid; a look at the *Team Totally* teams; plus holographic Cyber stickers and a pair of the Doctor's glasses that squirt water!

Issue 33, published on 5 July, includes a Fact File on the Doctor and the Master; Part One of the *Doctor Who* 2007 series guide; a Make Your Own Vortex Manipulator; an interview with Barney from *Totally Doctor Who*; plus a free monster message pad, and a TARDIS pen and pencil.

The magazine is available from all good newsagents and supermarkets, priced £1.99.

THE NEW COMPANION

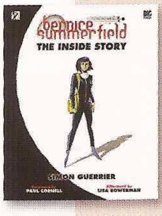
Doctor Who Magazine's next Special Edition will be a full guide to Series Three, with a massive 132 pages devoted to all 13 episodes, plus *The Runaway Bride* and the *Children in Need* concert. Priced £6.99 the issue is on sale from 16 August. More info next month. ►

THE SOFA'S VIEW

A new book due to be released in August looks at *Doctor Who* from a fan's point of view.

Views from Behind the Sofa, published by Lulu, is compiled by David May using contributions from *Doctor Who* fans around the globe. It includes stories of how fans got hooked on the series, their experiences of being a fan, their views of the characters and stories, and their memories of watching the series, collecting merchandise and attending events.

BENNY'S INSIDE STORY



A new book about Professor Bernice Summerfield – the Doctor's companion originally created for the Virgin Books *Doctor Who: The New Adventures* range in 1992 – is to be published by Big Finish Books.

Bernice Summerfield: The Inside Story, written by Simon Guerrier, follows Benny's story from her first appearance in Paul Cornell's novel *Love and War*, through the *New Adventures*, and to her most recent book and audio adventures. Cornell provides the Foreward to the book, while Lisa Bowerman, who has played Bernice in the audio plays, provides the Afterword.

Brand new adventures for Bernice are regularly released on CD by Big Finish Productions, while a range of short stories and novellas is also available.

MORE ON MOTHS

Toby Hadoke's 2006 one-man Edinburgh show *Moths Ate My Doctor Who Scarf* has been adapted into a full-cast radio play for BBC7.

The autobiographical drama about Hadoke's life-long obsession with the series features former *Doctor Who* stars Louise Jameson (Leela) and Colin Baker (the Sixth Doctor) in the cast.

Hadoke said: "I can't believe that we got not one, but two *Doctor Who* actors to throw themselves into the project with much gusto. Louise was always top of the list to play Mum, but we never thought we'd get her. And then when Colin offered his services I turned into a giddy child."

The show has already been recorded at BBC Manchester and will air across two episodes on July 20 and 27, with a CD release from BBC Audiobooks to follow.

Something Old and Something New from BBC Audiobooks...

COLLECTED DISCS!

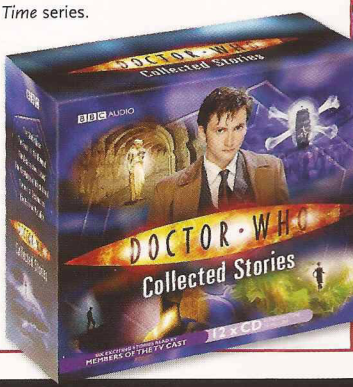
Michael Stevens of BBC Audiobooks has spoken to **DWM** about some forthcoming *Doctor Who* releases.

"September's *Doctor Who at the BBC: The Tenth Doctor* is now edited, and ready to go!" says Michael. "It features some fascinating vignettes from the last two series, including wonderful items from *Blue Peter*, *Breakfast*, *Friday Night With Jonathan Ross*, *Front Row* and *Jo Whiley Meets Dr Who*, plus a whole host of extracts from BBC Radio Wales' very own *Doctor Who: Back in Time* series. Amongst those interviewed are David Tennant, Freema Agyeman, Billie Piper, Russell T Davies, Julie Gardner, Catherine Tate, Sarah Parish, Jessica Hynes, Elisabeth Sladen... the list goes on! It tells a wonderful story of how *Doctor Who* has gone from strength to strength with David in the lead role."

Michael also confirmed that October will see a box set of abridged readings called *Collected Stories*. Previously released individually, the stories included will be *The Feast of the Drowned*, *The Stone Rose* and *The Resurrection Casket* read by David Tennant, along with *The Nightmare of Black Island* read by Anthony Head, *The Price of Paradise* read by Shaun Dingwall, and *The Art of Destruction* read by Don Warrington.

Pictured below is Freema Agyeman reading *The Last Dodo* CD – released in July with *Wooden Heart* and *Sting of the Zygons*.

"**DWM** readers might also like to know that August's Classic Radio Sci-Fi release is *The Slide*, a seven-part radio drama with numerous *Doctor Who* connections," adds Michael. "It was written by 1960s script editor Victor Pemberton, and stars Roger Delgado (the original Master). The serial is absent from the BBC archives, so it's been mastered from Victor's own original home recordings."



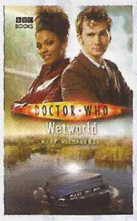
BOXING DAY BOOK BONANZA!

SIX NEW TENTH DOCTOR AND MARTHA NOVELS CONFIRMED FOR LATER THIS YEAR...

Following the success of the previous titles in the range, BBC Books' Justin Richards has confirmed to **DWM** that three new hardback novels featuring the Tenth Doctor and Martha will be published on 6 September, with a further three on Boxing Day, Wednesday 26 December.

The **September** batch consists of:

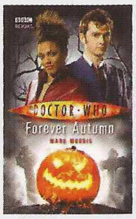
Wetworld by Mark Michalowski



When the TARDIS lands in the swamps of planet Sunday, the Doctor has no choice but to abandon Martha to find help. But the tranquillity of Sunday's swamps is deceptive, and even the TARDIS can't protect Martha forever.

The human pioneers of Sunday have their own dangers to face. Why are the native otters behaving so strangely, and what is the creature in the swamps that is so interested in the new arrivals?

Forever Autumn by Mark Morris



It is almost Hallowe'en in the sleepy New England town of Blackwood Falls. Autumn leaves litter lawns and sidewalks, paper skeletons hang in windows, and carved pumpkins leer from front porches.

The Doctor and Martha soon discover that something long-dormant has awoken in the town. What is the secret of the ancient tree and the mysterious book discovered tangled in its roots? What rises from the local churchyard in the dead of night, sealing up the lips of the only witness? And why are the harmless trappings of Hallowe'en suddenly taking on a creepy new life of their own?

Sick Building by Paul Magrs

Tiermann's World: a planet covered in wintry woods and roamed by sabre-toothed tigers and other savage beasts. The Doctor is here to warn Professor Tiermann and his family that a terrible danger is on its way.

The Tiermanns live in luxury, in a fantastic, futuristic, fully-automated Dreamhome, under an impenetrable force shield. But that won't protect them from the Voracious Craw...

The **Boxing Day** titles are:

The Pirate Loop by Simon Guerrier

The Doctor's been everywhere and everywhen in the whole of the universe and seems to know all the answers. But ask him what happened to the Starship Brilliant and he hasn't the first idea. Did it fall into a sun or black hole? Was it shot down in the first moments of the galactic war? And what's this about a secret experimental drive?

Soon the Doctor learns the awful truth. And Martha learns that you need to be careful what you wish for. She certainly wasn't hoping for mayhem, death, and badger-faced space pirates.

Wishing Well by Trevor Baxendale

The old village well is just a curiosity – something to attract tourists intrigued by stories of lost treasure. Unless something alien and terrifying could be lurking inside? Something utterly monstrous that causes nothing but death and destruction...

But who knows the real truth? Who wishes to unleash the hideous force it contains? What terrible consequences will follow the search for a legendary treasure hidden at the bottom?

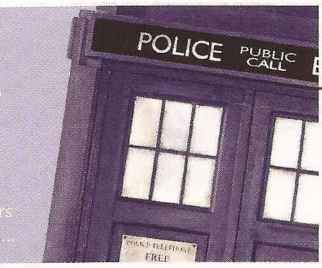
No one wants to believe the Doctor's warnings about the deadly horror lying in wait – but soon they'll wish they had...

Peacemaker by James Swallow

The peace and quiet of a remote homestead in the 1880s American West is shattered by the arrival of two shadowy outriders searching for 'the healer'. When the farmer refuses to help them, they raze the house to the ground using guns that shoot bolts of energy instead of bullets...

In the town of Redwater, the Doctor and Martha learn of a snake-oil salesman who's patent medicines actually cure his patients. But the Doctor and Martha discover that the truth is stranger, and far more dangerous...

BEYOND THE TARDIS



DOMINIC MAY tells us what Doctor Who's movers and shakers have been up to away from the series...

GREAT SCOT

Despite not being a recommended nominee, David Tennant was voted Scotland's Greatest Actor in a *Scotland on Sunday* poll with 64% of the vote. He and Freema Agyeman have been nominated for acting in the *TV Quick & TV Choice* awards, with *Doctor Who* as Best Drama (Billie Piper is also up for acting for *Mansfield Park*). David and Russell T Davies provided Best and Worst TV Survey choices for *Radio Times* (12-18 May), both including *Doctor Who* as favourites. Tennant's role as British astrophysicist Arthur Eddington in *Einstein and Eddington* will be screened by BBC Two later in the year.

FAKE SCOT

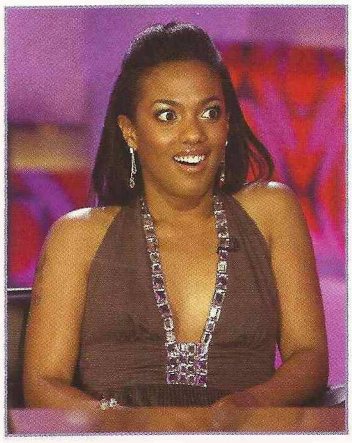
In a June *ComingSoon.net* interview, Christopher Eccleston revealed he is working with theatre producer Sonia Friedman to star later this year in a radical London West End version of the Scottish play, *Macbeth*. He recently did some reshoots in New Orleans as Dr Jekyll for *New Orleans, Mon Amour*. His other movie *The Dark is Rising* is due in October. He has not ruled out a return as Claude in *Heroes*.

GLAMOROUS FREEMA

Freema Agyeman has won *Glamour* magazine's 2007 Woman of the Year Award for best newcomer and attended the *GMTV* broadcast ceremony on 5 June. She co-presented the Pioneer Audience Award at this year's BAFTA ceremony on 20 May, won by Matthew Graham's *Life on Mars*. Freema was a guest on *Friday Night with Jonathan Ross* [pictured above] on 25 May, preceded a week earlier by a return appearance from shy and retiring John Barrowman (this time with Andrew Lloyd Webber). Barrowman attended Eridge Summer Fair on 24 June, while his appearance on BBC One's *Would I Lie to You?* is imminent.

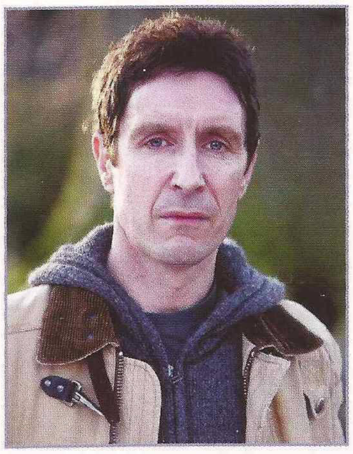
GARDNER'S OUTCASTS

Julie Gardner is developing new high-concept space colonisation series *Outcasts* for BBC One, to be written by *Spooks*' Ben Richards. She has also commissioned six-part BBC One 2008 drama *Mistresses*, about four 30-something women cheating on their partners, starring *The Runaway Bride*'s Sarah Parish as Katie.



PRIMETIME CORNELL

Paul Cornell has been commissioned to write the penultimate episode of ITV1's second series of *Primeval*. His novel British *Summertime* was lately published in the USA by Monkeybrain books, while he is putting finishing touches to a new novel titled *Chalk*. Steven Moffat's BBC One series *Jekyll* ends on 28 July with Contender releasing the DVD on 30 July, including Episode 1 commentary by Moffat. The previously reported ITV1 series *Is This Love?* produced by Matt Jones, has a revised title *Talk to Me*. PJ Hammond is working on a pilot *The Lying Game* for Bentley Productions, the company behind *Midsomer Murders*, for which he has also written.



EUROS ACTS THE GOAT

Euros Lyn has been directing *Billy Goat* in Northern Ireland, written by *The League of Gentlemen*'s Jeremy Dyson, a comedy drama being produced for an anthology of BBC One fairy tales. The June issue of *Sound on Sound* magazine featured a six-page interview with Murray Gold including a section devoted to how he reworked Delia Derbyshire's original *Doctor Who* theme realisation. Neill Gorton appeared on BBC Two's finance programme *Working Lunch* on 4 May.

END OF BED-IN

Colin Baker and Louise Jameson's tour in Alan Ayckbourn's *Bedroom Farce* ends with July/August dates at the Theatre Royal, Brighton; Truro Hall; Playhouse, Oxford; New Theatre, Cardiff and Theatre Royal, Glasgow. Colin now provides an occasional blog, *Thoughts of a Time Lord*, for his appreciation website *www.colinbakeronline.com*. Paul McGann's performance as Nash in BBC One six-part Debbie Horsfield serial *True Dare Kiss* [pictured below] is currently airing. Robert Shearman's play *White Lies* is on at the Stephen Joseph Theatre in Scarborough, from 22 June to the end of August on selected dates, before touring Yorkshire. Produced by Alan Ayckbourn, the play is a comedy about a married couple who can only communicate via an imaginary friend.

SAXON'S FIVE-YEAR PROJECT

John Simm has signed up to play a UK prison inmate in Channel 4 docu-drama *7 Days* to be filmed over five years for broadcast in 2012. Shot by director Michael Winterbottom over a real time period it will provide authenticity in the ageing process of Simm's character and the five-year separation from his family.

QUICKIES

Billie Piper and Chris Evans' divorce was finalised on 31 May. Stephen Fry is working on six-part series *Last Chance to See* based on the Douglas Adams/Mark Carwardine book. Eric Roberts will play a mafia boss in next *Batman* movie *The Dark Knight*. Stephen Wyatt dramatised Radio 4's recent *Tom Jones*. Andrew Morgan has been directing more *Heartbeat*. Mat Irvine featured on *The Sky at Night*'s 50th anniversary edition.

OBITUARY

Charles Pemberton, a Cyberman in *The Tomb of the Cybermen* Episodes 2-4, and Alien Technician in *The War Games* Episode Five died on 13 May aged 66. Peter Bartlett, film cameraman on *The Abominable Snowmen*, died in May aged 79.

IN THE SHOPS

Your guide to all the upcoming *Doctor Who* DVDs, CDs, books and magazines...

JULY

THURSDAY 5

Mag **Doctor Who Adventures #33** *BBC Magazines £1.99*

MONDAY 9

DVD **Doctor Who: Timelash** by Glen McCoy [Sixth Doctor and Peri] *2|entertain £19.99*

THURSDAY 19

Mag **Doctor Who Adventures #34** *BBC Magazines £1.99*

MONDAY 23

DVD **Doctor Who: Human Nature/ The Family of Blood/Blink** by Paul Cornell and Steven Moffat [Tenth Doctor and Martha] *2|entertain £15.99*

THURSDAY 26

DWM **Issue 385** *Panini £3.99*

ALSO THIS MONTH

CD **Doctor Who: The Wishing Beast** by Paul Magrs [Sixth Doctor and Mel] *Big Finish £14.99*

CD **Doctor Who: Human Resources – Part 1** by Eddie Robson [Eighth Doctor and Lucie] *Big Finish £10.99*

Talking Books **Doctor Who: The Last Dodo** by Jacqueline Rayner, **Sting of the Zygons** by Stephen Cole, **Wooden Heart** by Martin Day [Tenth Doctor and Martha] *BBC Audiobooks £13.99 each*

DOCTOR·WHO
The Last Dodo

AUGUST

MONDAY 6

DVD **Doctor Who: Time-Flight/Arc of Infinity** by Peter Grimwade and Johnny Byrne [Fifth Doctor, Nyssa and Tegan] *2|entertain £29.99*

ALSO THIS MONTH

CD **Doctor Who: Frozen Time** by Nicholas Briggs [Seventh Doctor] *Big Finish £14.99*

CD **Doctor Who: Human Resources – Part 2** by Eddie Robson *Big Finish £10.99*

All release dates are subject to change, and all prices are RRP.

WIN TINSEL AND TALLULAH!

Two new *Doctor Who* DVDs are released this month – Volume 2 of the most recent series, featuring the episodes *Daleks in Manhattan*, *Evolution of the Daleks* , *The Lazarus Experiment* and *42* (on sale now priced £15.99); and the Sixth Doctor story *Timelash*, (on sale from Monday 9 July priced £12.99). Thanks to the generosity of the folks at 2|entertain, you can be in with a chance of winning both of these releases, as we have FIVE copies of each DVD to give away in an exclusive competition...

BBC DVD
DOCTOR·WHO

To be in with a chance of winning Volume 3.2, simply tell us the answer to the following question:

What enables Dalek Sec to transform himself into a Human-Dalek hybrid?
a) Cromatin Solution b) Chromakey
c) The Crowman off of *Worzel Gummidge*

Send your answers marked THE PIG SLAVES HAVE IT to the **DWM** address on page 10 by 26 July.

For your chance to win *Timelash*, just let us know the answer to this question:

***Timelash* guest star Paul Darrow was famous for playing which character in *Blake's 7*?**
a) Blake; b) Avon;
c) Colin Baker

Mark your entry with MOST PEOPLE DEPART WITH A SCREAM and send it to us by 26 July. Good luck!

BBC DVD
DOCTOR WHO
TIMELASH
The COLIN BAKER Years 1984-86

PUBLIC IMAGE

TOM SPILSBURY LOOKS AT HOW THE LATEST EPISODES HAVE BEEN FARING IN THE TV RATINGS WAR, AND IN THE DVD CHARTS...

Summer has well and truly arrived, which in the past couple of years has seen *Doctor Who*'s ratings take a mid-series dip – but something a little bit different has happened this year...

The Lazarus Experiment saw *Doctor Who* return to its most common timeslot, 7pm, and it experienced an audience increase following the two Dalek episodes, which had both been transmitted in an earlier slot. This helped the programme to bounce back over the seven million mark for the first time in three weeks, with an average of 7.19 million viewers. Once again *Vernon Kay's Gameshow Marathon* provided the Doctor's opposition on ITV1, which was seen by 4.07 million. As usual *Doctor Who* was the most watched programme of Saturday night, leading an all-BBC One Top Five, with *Casualty* (6.59m), *Any Dream Will Do* (5.66m for the main show and 5.19m for the results) and the *News* (4.93m) beating all of ITV1's programming for the night.

Overall *The Lazarus Experiment* was the 12th highest rated programme of the week, even beating Tuesday's episode of *EastEnders* (6.74m) along the way. Only five programmes featured in the 11 positions above *Doctor Who* – various *EastEnders* and *Coronation Street* instalments; Liverpool's victory over Chelsea in the *UEFA Champions League* semi-final (9.29m); plus the high-flying *New Tricks* (7.98m) and the return of ITV1's ever-popular *Heartbeat* (7.89m). In a week when even *Coronation Street* couldn't break 10 million viewers, *The Lazarus Experiment*'s high placing kept up the impressive figures we almost now take for granted. Elsewhere, BBC One's *Hustle* returned for its fourth series with 5.74 million, (eclipsing the 4.48 million watching former Doctor Peter Davison begin a new run of ITV1's *The Last Detective*); 5.95 million witnessed *Dalziel and Pascoe* open a new case; while *The Apprentice* proved it was no lightweight with a strong audience of 5.68 million.

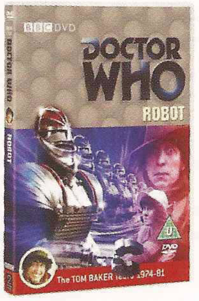
Russell T Davies' long-awaited first dull Saturday of the 2007 run finally arrived on 12 May... which, of course, was the very Saturday that *Doctor Who* took a week's break for *The Eurovision Song Contest*. The BBC will have been happy with the result, however, even if UK representatives Scooch flew back from Finland with a paltry 19 points. An average of 8.77 million watched the annual farce across its three hours – the highest Eurovision audience for eight years.

THE EXTRA WAIT ONLY SERVED TO WHET THE audience's appetite for *42*, which saw another viewer increase on Saturday 19 May, gaining 7.41 million. *Gameshow Marathon* was again the ITV1 alternative, but could only tempt 4.91 million away from the *SS Pentallian*. Just for once, however, *Doctor Who* was pushed all the way to be crowned the top-rated show of the day. The first FA Cup Final at the rebuilt Wembley stadium may have made for disappointing viewing, but Chelsea's last-gasp winner against Manchester United was seen by over 11 million viewers in the final moments of Extra Time. *Match of the Day Live* scored 6.98 million over five hours, (this being the combined average audience for the match itself, the pre-match build-up and the post-match analysis), placing it just behind *Doctor Who* on the chart. *42* was Number 16 for the week, mainly trailing soap episodes, with a resurgent *Emmerdale* nudging ahead of *Doctor Who* as the 'Who Murdered Tom King?' storyline reached its climax. The *Emmerdale* publicity was bad news for BBC One's *EastEnders* on Thursday 17 May, which could only score 4.29 million (and 47th place on the overall chart) as it lost out in a head-to-head battle with its rival – a shockingly low figure for the soap which had been watched by 9.91 million just three days earlier.

Human Nature became the fourth episode in a row to register a ratings increase, attracting a sizable 7.74 million on 26 May. The continued upward turn is perhaps surprising – at the same point in 2006, *Doctor Who*'s figures dropped steadily between Episodes 5 and 9 as summer weather arrived. The first part of Paul Cornell's two-parter beat the grand finale of *Vernon Kay's Gameshow Marathon* by over three million viewers, as 4.61 million saw, er... someone win. Well, presumably.

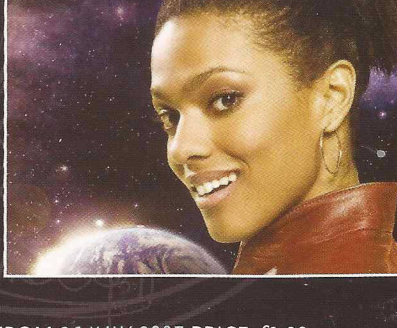
This, of course, made *Doctor Who* the top show of Saturday night once again – and Number 13 for the week, behind various soap episodes, *Heartbeat* (8.05m), the Champions League Final (8.04m), and an all-time-record-high for BBC One's *New Tricks*, which had 9.25 million. Well, that's alright, that's okay...

SO – MAY 2007 WAS ANOTHER HIGHLY SUCCESSFUL month for *Doctor Who* on TV, while success has also been found in the DVD chart. *Survival* made it to Number 38 on its début week, a typical chart position for a 'past Doctor' story, and an excellent one for a chart generally populated by movie releases. The triple-bill of *Smith and Jones*, *The Shakespeare Code* and *Gridlock* were able to crack the Top Ten at the end of May, entering at Number 10 and charting for a second week at Number 37. Perhaps the best news was to come the following week, however. While the Tennant volume spent a third week in the chart at Number 45, *Robot* trampled over the opposition to enter the rundown at Number 18 – the first ever 'archive' release to hit the Top 20...



COMING IN DWM 385

FREEMA AGYEMAN INTERVIEW!



"You're never going to get 100% of people behind you 100% of the time, but this role has exceeded all expectations. I knew it was going to be the ride of a lifetime, but I didn't know it was going to be THIS fantastic..."

BUILDING TO A CLIMAX!

Read all about the shocking climax to *Last of the Time Lords* in our exclusive feature next issue...

TOCLAFANE TERROR!

We find out how the breathtaking effects of the three-part series finale were achieved by the clever boys and girls at The Mill.

ACTING AMBITIONS

DWM goes behind-the-scenes on the judging process to find out how *Blue Peter* picked competition winner **John Bell** for the role of Creet in *Utopia*...

MEET THE FIRST MASTER

A brand new *Fact of Fiction* feature on 1971's *Terror of the Autons*, which first introduced the Master to the series...

PLUS...

A new comic strip adventure, *Bus Stop*; vote in the *Season Survey*; more from Russell T Davies in *Production Notes*, and all the latest news on *Doctor Who*! Don't miss it!

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THE BEAST INSIDE

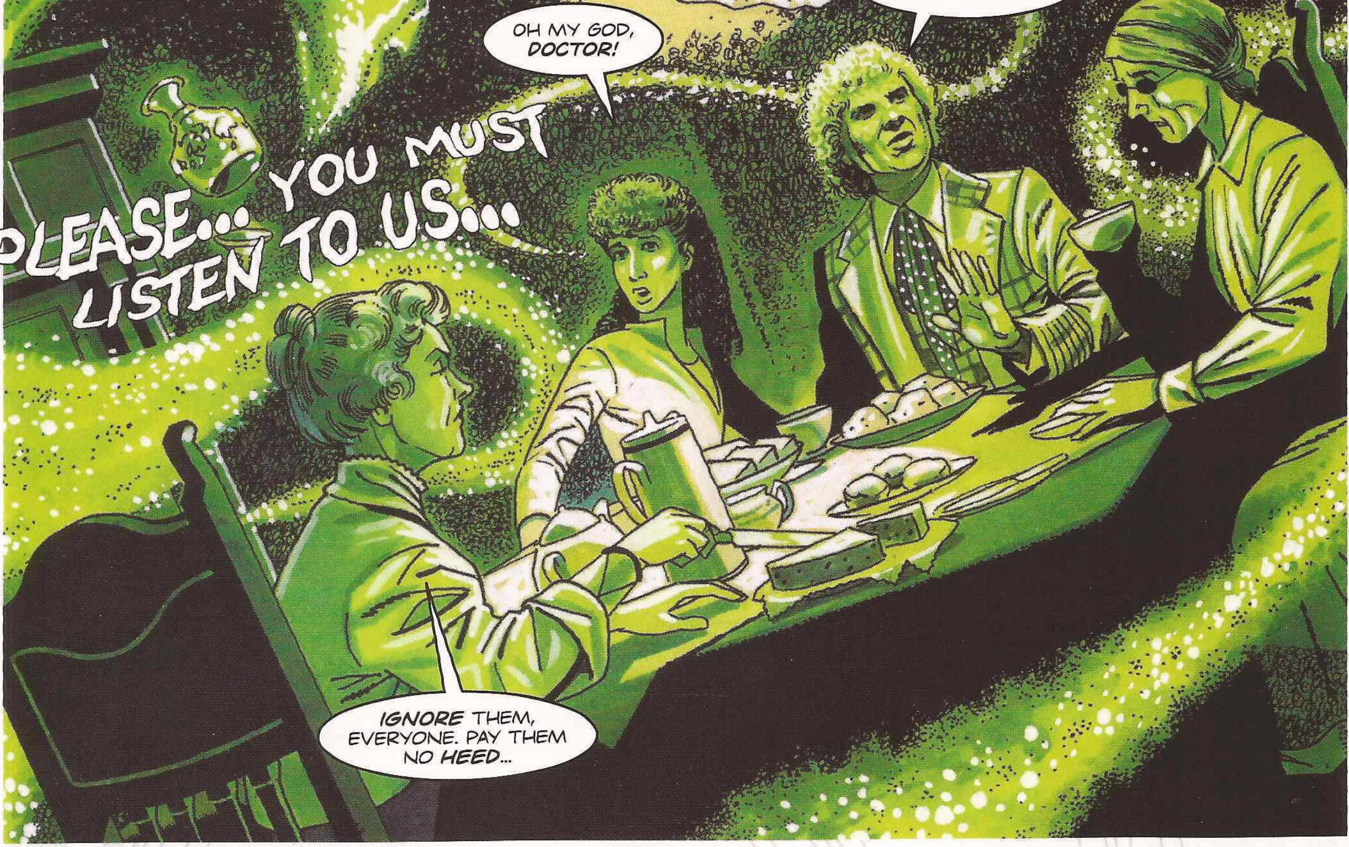
WHOOOOOOAAAAAA...
IT'S ALRIGHT, MEL! DON'T PANIC!
OH MY GOD, DOCTOR!
PLEASE... YOU MUST LISTEN TO US...
IGNORE THEM, EVERYONE. PAY THEM NO HEED...

Illustration MARTIN GERAGHTY

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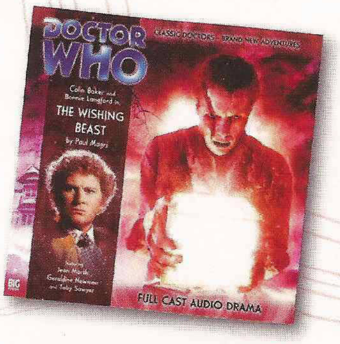
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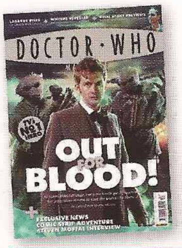

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LETTER OF THE MONTH

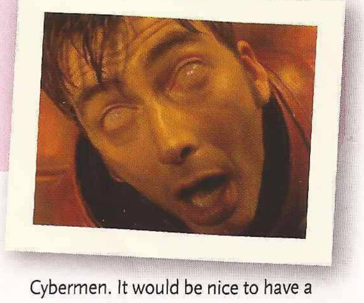
Well, the team at BBC Wales has done it again. *42* was totally awesome! It had my children squirming in their seats. Last year I had to comfort my seven-year-old, 10-year-old and my teenagers after the emotional farewell between Rose and the Doctor. Not to mention myself – I cried rivers. This year, I had to comfort them all again after the most harrowing screaming we've heard since television began!

I have to hand it to David Tennant, it was brilliant. I don't think it could have been more realistic. Hearing him scream in abject agony was one of the toughest things I have ever sat through. I have to wonder what he used as a frame of reference.

My youngest son had nightmares last night. I've not seen a child that scared since I hid behind my father when I was small, seeing the Daleks and the Cybermen in black and white. I think, for his safety, I'll get him to bed early this coming weekend. *Human Nature* looks even worse. (Hooray!)

ZULE VON FLEUGER EMAIL

Scared us to death too, Zule. So, to cheer up your traumatised kids we're going to send you a set of the latest BBC Books Tenth Doctor novels. If he screams in those, at least you won't hear it...



Let's see what you all thought of the middle of Series Three, shall we...?

PEEK-A-BOO!

Ah, the humour, the thrills, the loud and sometimes threatening music, the celebratory atmosphere all around, the sinister political undertones: I think it's safe to say that this year's *Eurovision Song Contest* was brilliant. *The Lazarus Experiment* wasn't half bad either.

NICK MELLISH EMAIL

I really am enjoying this series of *Doctor Who*. The acting and the effects are brilliant! I really enjoyed *The Lazarus Experiment*. The transformation of Lazarus was brilliant and the creature itself looked wonderful.

RONAN SPEED EMAIL

What was the point of *The Lazarus Experiment*? There was certainly no plot, unless you count blatant plagiarism of *The Fly* movie remake and *The Quatermass Experiment*. Things are getting formulaic this year; *Lazarus* was another CGI monster runaround with a thin plot (as per *Tooth and Claw*), and *The Shakespeare Code* was a complete remake of *The Unquiet Dead*.

Remakes of previous episodes are so unwelcome when we see just how utterly fantastic Series Three can be, as we did with the supremely engaging and imaginative *Gridlock*. More like this please, BBC Wales, and leave the re-runs to UKTV Gold.

DARREN SCROWSTON YORK

Loved that little nod back to the Jon Pertwee years in *The Lazarus Experiment* – hearing the Doctor say 'reverse the polarity' really made me smile. Hopefully there will be more old *Who* references and bad guys to come.

LAURA WHITTAKER EMAIL

> "What a series this is turning out to be! Not a slow story yet, and no boring bits – just action all the way!"

Oh. My. God.

Just watched *The Lazarus Experiment* for the first time. I won't pass too much comment on the main part of the episode – I'm enough of a long established fanboy to know that I'll only regret anything I say when I look back in years to come – but I will say how much it was obvious that a certain Mr Gatiss (watch out for him, I predict he'll make it big!) enjoyed being the villain, and spitting "Doc...*tor*" at David Tennant.

No no, my main reason for writing was the 'mid-season' trailer. Oh. My. God. Again. "We need a Time Lord", "Was someone just kissing me?", John Simm smiling in a sinister way...

Fourteen years after I bought my first two pieces of *Doctor Who* related stuff (**DWM** and *New Adventures* novel *Blood Heat*, as it happens), I'm as truly excited about *Doctor Who* as ever I was. Only one word for that: *fantastic!*

RICHARD EMAIL

SUN SHINES

I enjoyed *42*, but could someone please explain to me why, when a living sun thingy takes over your body, it is then unable to run? It can't have been because it wasn't used to being in a human body – it seemed to get the hang of typing numbers into a keypad, and at putting the visor of the helmet up.

It seems to me (at least in the new episodes) that every time there is a monster or an alien in a vaguely human form, it suddenly loses the human ability to run – which the Doctor has exploited to escape from danger.

The empty child was unable to run – fair enough, it was terrifying anyway, and didn't really need to. The infected people in *New Earth* didn't run. The Ood couldn't run. Neither could the Cybermen. It would be nice to have a humanoid alien where a light jog wasn't enough to escape.

HANNAH O'KANE EMAIL

What a series this is turning out to be! Not a slow story yet. No boring long talky bits, just action all the way. Michelle Collins? In a black vest? Smeared in baby oil? Now that's a *proper* TV programme!

God, though, the week break for Eurovision was tough, although there was something strangely familiar about all those people overacting, with stilted accents, wearing silver 'futuristic' clothing. That's right, I watched my *Day of the Daleks* video instead.

SIMON SMITH EMAIL

D'you know, I liked *42*. But then I liked it the first time around. You remember, it starred Tom Baker then and went by the name of *Planet of Evil*.

Still, it's *Human Nature* next week. At least that's an original never-before-seen idea.

I'll get me coat.

PAUL COWAN EMAIL

We also heard from... **STUART BURCHER:** "Excluding the obvious (Daleks and Cybermen) the two returning foes from the old days of *Doctor Who* have an interesting link – they both appeared in stories which had the word "terror" in the title (*Terror of the Autons* and *The Macra Terror*, of course!) Does that mean that next year we get to have a rematch with the Vervoids of *Terror of the Vervoids* fame? All the signs point that way surely?" We can but hope, Stuart... **JACK HALL:** "I'm 13 years old and quite a newbie to **DWM**, So, what would you say is the best *Doctor Who* episode of all time and who's the best Doctor? That way I can find the DVD for that episode." Oh Jack, we couldn't possibly say. But I bet you our readers will be happy to write in with their suggestions. Won't you?

What I didn't love about *42*: The orange *Impossible Planet* space suit 'cleverly' disguised by painting it red. You'd never be able to tell!

What I loved about *42*: "Burn With Me!" Oh, David, I would...

EMILY BRIDEWELL EMAIL

HUMAN HEART

I don't need Tim's gift of prophesy to predict that you're going to be swamped this month with a multitude of letters hailing *Human Nature/The Family of Blood* as one of the best *Doctor Who* stories ever!

May I say, I totally agree. I will not be content now until Verity Lambert and Russell T Davies are honoured by the Queen. BAFTAs are just not enough!

PHIL JOHNSON LIVERPOOL

As a viewer of *Doctor Who* for 27 years, it was with a small amount of trepidation that I settled down to watch *Human Nature* (the words 'trampling all over the past' kept rolling through my head). I needn't have worried, because it was without doubt the finest story ever put on screen in *Doctor Who* history!

Beautifully paced, superbly shot, brilliantly acted, and wonderfully scripted, I could go on and on (and on). The whole thing has inspired me to put pen to paper and say a huge thank you to everyone involved. Tennant and Agyeman were incredible, and special mention must go to Paul Cornell for so brilliantly transferring his story from page to screen. But I am again in awe of Russell T Davies for having the courage of his convictions in taking such a fan-favourite story and bringing it to such a wide (and, I hope, extremely grateful) audience. Thanks again to all involved for the best television *ever*.

PAUL SHEARMAN SOUTHAMPTON

Just wondrous. *Human Nature* was far and away the best *Doctor Who* story ever! Series Three has been consistantly good, but I cannot think of a story so filled with images and ideas which will stay with me long after the event.

In some ways it was the most traditional story since the series' return in 2005 (I could easily imagine Tom Baker circa 1976 battling scary scarecrows), but also the most innovative story ever – the Doctor removed from himself! I never read the novel, so it seemed totally new and brave, but what really impressed were the performances.

Jessica Hynes was quite wonderful as Joan, her performance was pitched just perfectly. The relationship which blossomed with John Smith was so touching that the inevitable parting was almost unbearable. The scenes of their possible future and Smith's quiet, unheroic death was the emotional high point. I loved the scene when she rejected the Doctor's offer to travel with him, her reasoning impeccable.

David Tennant has been through the emotional wringer a couple of times since becoming the Doctor, but this story was really his finest hour. He has never been so vulnerable (as John) or so steely (as the Doctor). An awesome *tour de force*. The Doctor's vengeance was very affecting too. The little girl trapped in every mirror will stay with me as one of the most eerie concepts ever.

Harry Lloyd was simply chilling as Baines. One of the most sinister villains in *Doctor Who*'s entire history. Thomas Sangster too, was a revelation as Latimer. But for me the episodes really brought into focus how good Freema Agyeman is as Martha. She really carried the story as the audience's touchstone. Long may she reign!

KEVIN MACLEOD EMAIL

The episode *Human Nature* was amazing, it was really original, very different, a clever piece of writing. By the end this episode left me with so many questions, making it the greatest cliffhanger that I have ever seen – and the trailer at the end made me want to go forward in time to next Saturday just to watch the next episode. This episode shows what the production team of *Doctor Who* can really do – even at the age of 15 this episode scared me, the scarecrows were very sinister and creeped me out.

The storyline wasn't given away easily, as I usually guess what will happen, but with this episode I was stuck for words. Just a brilliant piece of writing. I really want to read the book now. I went looking but had no luck in finding it.

PAISLEY BOYD (15) EMAIL

You can read the original book – plus author's notes – at bbc.co.uk/doctorwho

Series Three has just been perfect. That's not an overstatement. Unlike Series Two, which was great but had a few slightly dodgy episodes (*New Earth, Fear Her*), I have loved every moment of David Tennant's second year. From *Smith and Jones*, all the way until *Human Nature*, every episode has been pitch perfect, with great stories, great effects and even better acting. Thank you all.

PAUL REGAN EMAIL

This is how all *Doctor Who* should be. Story, script, cast and performances were outstanding. I don't want to gush, but David, Freema, Jessica Hynes and Harry Lloyd (jeez he was creepy!) were all cracking. The 'punishment' scene was truly chilling – real Old Testament stuff. Is that the sound of Mr Cornell's shelf creaking under the weight of future awards? Hope so.

KARL PERROTTON EMAIL

Human Nature and *The Family of Blood* have been an absolute pleasure to watch. David Tennant was simply brilliant, not because of him playing the Doctor on top form as in previous weeks, but due to his startling and innocent portrayal of John Smith.

But the person who surprised me the most was Freema. A few weeks ago, I was starting to lose hope in her, not because of her acting, but because she wasn't getting the chance to shine in any of the episodes, and ended up just being kidnapped or following the Doctor. Now, however, I've changed my mind and I'm convinced that she is shaping up to be one of the Doctor's best companions yet.

ALEX ROSS (14) EMAIL

Those are just a few of the three billion (approx) letters we had praising this story. But before we get too teary, here's an old friend with some nonsense to end on...

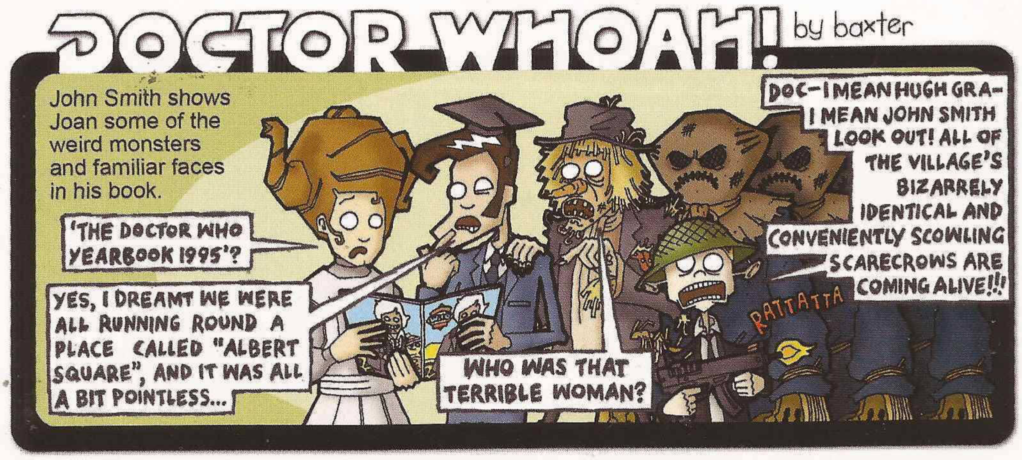
'S AN OX!

In the light of much conjecture regarding the possibility that an anagram might perhaps provide a revealing clue as to what the future holds in store for *Doctor Who*, I have spent a worthwhile couple of hours carrying out some top-level research, and am now duly embarrassed to present my findings.

Mister Harold Saxon, to bestow upon him his full moniker, could be one of those "rash Axon Time Lords" about which we hear almost nothing. Or are his political aspirations based on the knowledge that "Axonite harms Lords"? Perhaps he should "exhort mad Rassilon" to reveal the truth about "Romana's older sixth". And why exactly is it that "Xerons hail stardom" and "Sarah extols Nimrod" while "Martha drools in sex"? Is it true that "Solon shared Matrix"? Or that "Linx has moderators"? One thing's certain – we're in for some "hormonal TARDIS sex".

In the meantime, one is left with the age-old dilemma of the bored *Doctor Who* enthusiast... "darn sox, or *Timelash*?"

THE WATCHER BARNET BY-PASS

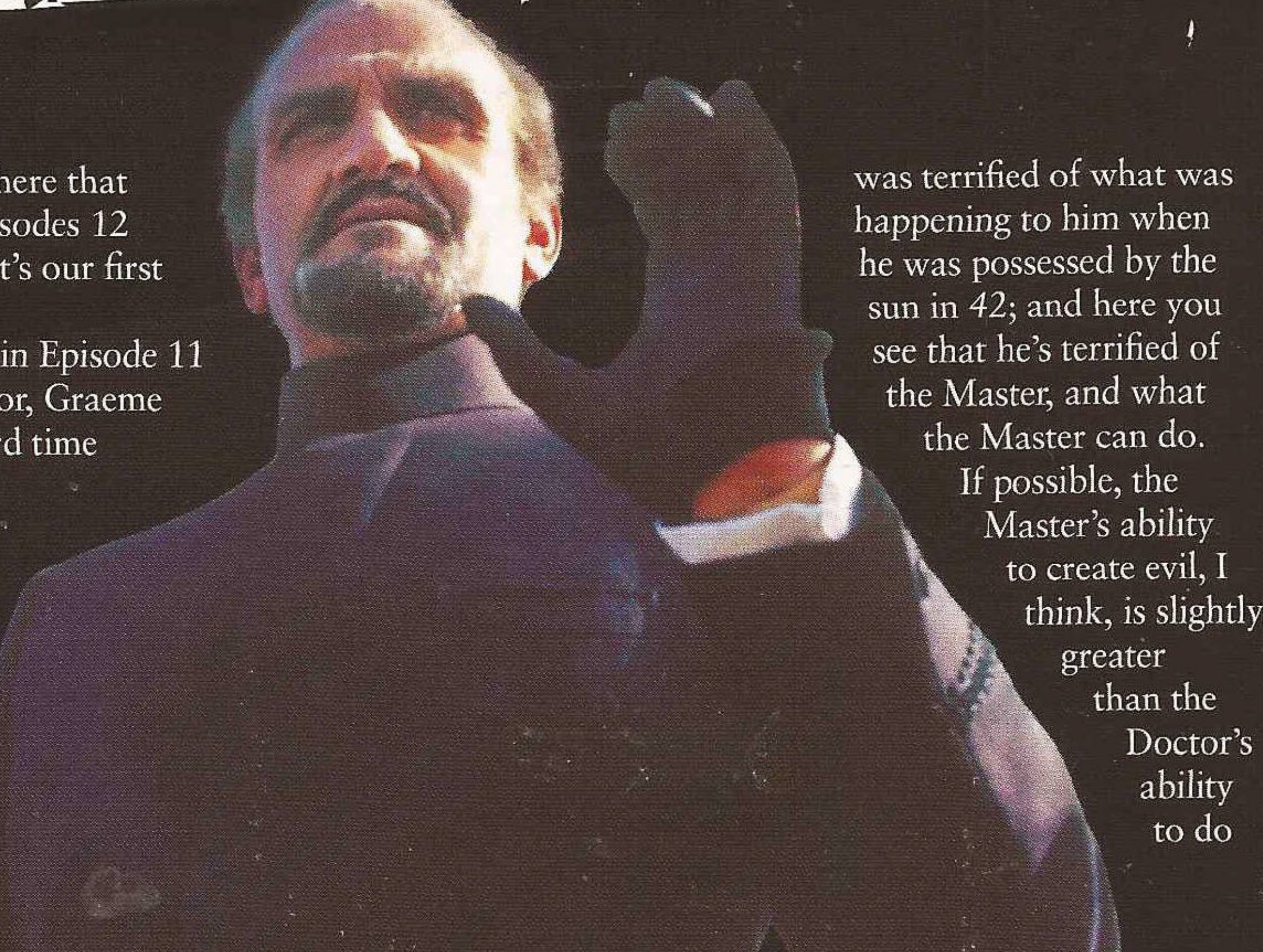

DOCTOR WHOAH! by baxter
John Smith shows Joan some of the weird monsters and familiar faces in his book.
'THE DOCTOR WHO YEARBOOK 1995'?
YES, I DREAMT WE WERE ALL RUNNING ROUND A PLACE CALLED "ALBERT SQUARE", AND IT WAS ALL A BIT POINTLESS...
WHO WAS THAT TERRIBLE WOMAN?
DOC–I MEAN HUGH GRA– I MEAN JOHN SMITH LOOK OUT! ALL OF THE VILLAGE'S BIZARRELY IDENTICAL AND CONVENIENTLY SCOWLING SCARECROWS ARE COMING ALIVE!!!
RATTATTA

Benjamin Cook travels to the end of the universe to investigate a new beginning for a familiar foe...

MASTER PLAN!

"Did you hear me say that I didn't like the Master, and didn't want him back?" asks Russell T Davies, *Doctor Who*'s showrunner. "Well, I was lying! Actually, I was delaying, cos I needed a couple of years to work out how to write him. I twigged it about 18 months ago, the whole thing suddenly clicked – he's *insane*! And I don't mean that lightly; I don't mean ha-ha-barking mad; I mean genuinely, profoundly, clinically insane, a psychopath, or more probably a sociopath, and a high-functioning one at that. As soon as I understood that, then I was dying to write him."

Alfred Hitchcock once decreed, "The more successful the villain, the more successful the picture." He would surely have liked the three-part finalé to the current series of *Doctor Who*. "The whole season builds up to this," says David Tennant, who plays the Doctor. "There are little clues and hints, and what I think is the masterstroke – excuse the pun – is introducing the idea, in Episodes 8 and 9, that a Time Lord can become human. You think that Episode 11 is about the flotsam and jetsam of the human race trying to make a future for itself, and maybe being chased around by some slightly bonkers, *Mad Max* cannibal types – but then, two-thirds of the way in, this rather avuncular, twinkly figure, Professor Yana, whips out his fob watch, and the whole thing goes in a completely different, unexpected direction. Where that then goes in terms of Episodes 12 and 13... well, it's epic! It's our first three-parter, isn't it?"



"David's performance in Episode 11 is incredible," says director, Graeme Harper. "It's only the third time that I've seen the Doctor afraid: Peter Davison was running for his life in *The Caves of Androzani* [the Fifth Doctor's swansong, which Graeme directed in 1984]; David was terrified of what was happening to him when he was possessed by the sun in *42*; and here you see that he's terrified of the Master, and what the Master can do. If possible, the Master's ability to create evil, I think, is slightly greater than the Doctor's ability to do good. The Doctor has to use every ounce of his intelligence in order to outwit and overcome his nemesis."

"My favourite thing is that the Master is as *witty* as the Doctor," Russell adds. "Our hero has this fantastic sense of humour, which undercuts any and every enemy, but when the villain is the same, or even wittier, it really makes the Doctor vulnerable. Suddenly, he hasn't got the best lines. That destabilises the whole format. It ups the danger and the fear. You find yourself taking the Doctor – and David Tennant – into new territory, which has got to be good for the show."

David's feelings towards the Master's past form are mixed. "You either loved him or hated him," he considers, "but I think it depended on the individual story. My first memory of the Master would have been in the mid-1970s, when he was a sort of oily dishrag with bulging eyeballs! I remember, when it came on, not knowing who he was, not realising that historically he had anything to do with the show, because, of course, you didn't at age six or whatever; you just saw this weird man being all decayed. It was only years later that I realised that he had a bit of history."

"There's a deliberate old-school vibe to Yana," says Russell. "He speaks in that slightly archaic way of classic *Doctor Who*, a bit gentlemanly, a bit out of his time, saying things like 'So it would seem.' Even when he becomes the Master, he uses that old classic, 'My dear' – a phrase that we'd banned from the modern-day Doctor, because it sounds so wonderfully Pertwee. But suddenly here was a character who fitted the phrase. The important thing was that, for 90% of the drama, the poor Professor doesn't know who he is, so Yana is actually real, he's kind and brave, tired and lonely. Hand that over to a knight of the acting profession, and stand well back! It gives futuristic sci-fi such weight and majesty."

PROFESSOR YANA WALKS TO THE centre of the room, completely lost, filled with the march and thunder of drumming. "On 'action', I lift up the watch and open it, right?" confirms Sir Derek Jacobi, in his laboratory at Upper Boat Studios, in Cardiff. It's 8 February 2007.

"Lift it up, Derek, and we'll see how it looks on the monitor," replies Graeme. A practical orange light is cued in as Derek opens the timepiece. "That's fabulous, Derek, that look up at the end," says Graeme. "Can we go for one more?"

David, meanwhile, is languishing in Yana's armchair ("I love this chair," he grins), reading a copy of *The Times*. His hand sits in a jar by his feet. The laboratory set is beautiful, but cramped. There's only one entrance, so it's easier for David to stay put, even if he's not in this scene. "I don't think any of the actors have a problem with the size of the set," says Graeme. "I did when I first saw it – I thought it should be larger ▶

– but strangely enough, when you see it on screen, it looks much spacier. The camera *does* lie."

"The laboratory mustn't be too old or dank," insisted Russell, at the Episode 11 Tone Meeting back in December. "It doesn't smell of wee! There's a marvellous spirit to what Yana and Chantho are doing here. They're waiting. That's very British. They're surviving through waiting."

There doesn't seem to be much waiting going on at the moment, though. Derek is threatening poor Chantho – the missing link between woman and arthropod – with a live cable. It'll be the death of both of them. "The Professor was an invention," hisses Derek. "So perfect a disguise, I forgot who I am."

"Chan / Then who are you? / Tho."

"I… am… the Master!"

"Ooh, I'm not sure I like you anymore, Derek," giggles Chipo Chung, who plays Chantho, after the take.

"That was terrifying," Graeme agrees. "Where's Barney?"

Barney Curnow from visual effects house The Mill has nipped to the loo. "What a time to go," laughs Graeme. "You can't get the staff these days."

"It's the excitement," suggests Derek. He's probably right.

Graeme describes the shooting schedule as "backwards, forwards, and sideways," but he's trying to shoot in story order as far as possible. "Professor Yana is loveable, delightful, slightly cantankerous when he wants to be, and dedicated to helping the human beings get off this planet," he says, "but we've been building, and building, and building to this moment when we say goodbye to Yana, and hello to complete evil! It helps to shoot in order."

Chipo is lying on the floor. Next to her, a gun. Now, what might she do with that? "Do you want me to lean on my elbow when I shoot the Master?" she asks.

Graeme isn't convinced. "Lie on your stomach," he says, "so that we don't see your wound, and then come alive a bit, and as he turns to look at you – pow!"

Derek convulses, clutches his stomach, cries out in agony, and stumbles into the TARDIS. "I scared myself there," he smile, once the shot is in the can. "Was that all right, Graeme?"

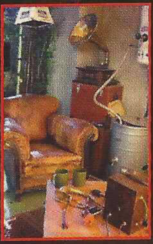
"It was rubbish," Graeme replies. "Nah, I'm joking! It was brilliant."

"Professor Yana appears for most of the episode to be a kindly, fiercely intelligent man," Andy Pryor, the casting director, tells **DWM**. Andy is on set today with his nephew and niece. The

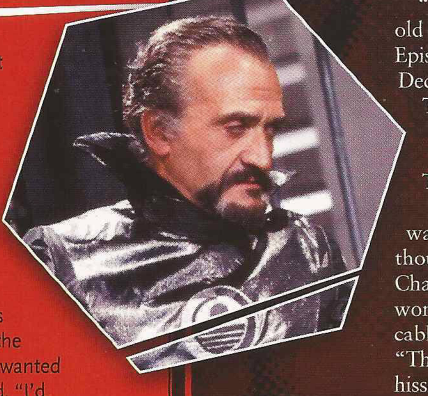
"SIR DEREK CAN SWITCH FROM LIGHT TO DARK IN THE BLINK OF AN EYE..."

▼ *Below: Creature comforts in Yana's lab.*

▼ *Bottom: Professor Yana (Derek Jacobi) prepares to open his mysterious fob watch. Probably not a good idea...*

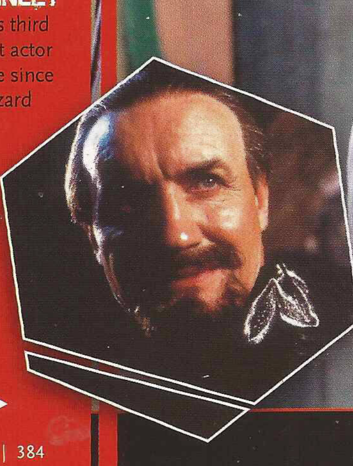


PAST MASTERS

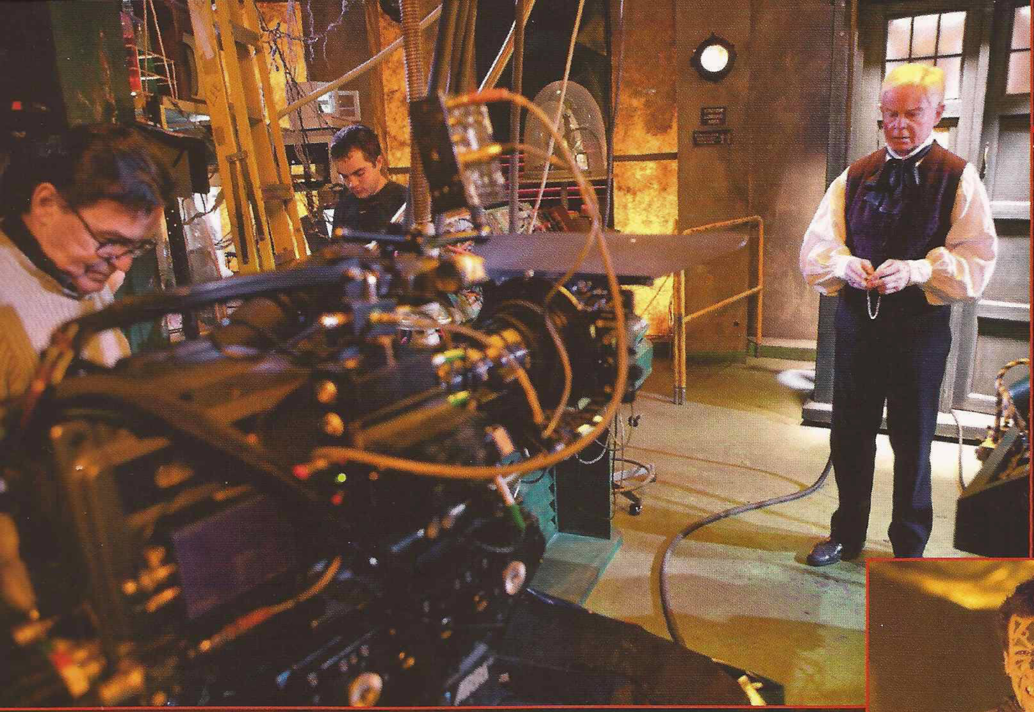


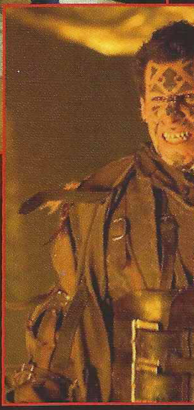
The Master first appeared in 1971 serial *Terror of the Autons*. The producer at the time, Barry Letts, wanted to give Jon Pertwee's Doctor a 'Moriarty', like Sherlock Holmes' perpetual adversary. "As soon as we thought of the character, I knew who I wanted to play it," Letts recalled. "I'd known **ROGER DELGADO** for many years. He had the enormous capacity for villainy – and charm – that the part demanded." In 1973, shortly after transmission of his eighth serial, *Frontier in Space*, Delgado died in a car crash. Ironically, the plan had already been to write out the Master in his next adventure. "We hadn't got further than thinking it would be quite nice to kill him off in an enormous great blaze," said Letts, "and leave it ambiguous as to whether he had allowed it to happen to save the Doctor – the suggestion being that his affection for the Doctor had overcome his evil."

The Master's second incarnation appeared, disfigured and decaying, in two Tom Baker serials, portrayed by **PETER PRATT** in 1976's *The Deadly Assassin*, and then by **GEOFFREY BEEVERS** in 1981's *The Keeper of Traken*: "The Master is driven by relish in his own evil," said Beevers. "His deepest desire is universal domination. Making him subtle or three-dimensional rather misses the point... He enjoys his work, and the audience enjoys it with him... He is the equal of the Doctor, even though the Doctor always wins in the end."



At the end of *The Keeper of Traken*, **ANTHONY AINLEY** took over as the Master's third incarnation, and became the first actor to portray him as a recurring role since the death of Delgado. "It is a hazard doing parts that somebody else has done," admitted Ainley. "Nevertheless, I don't think I was ever in real trepidation, because the Master is such a good part, and such a joy to do. At the back of my mind, there is always the thought that everyone enjoyed Roger's portrayal, but that just means that I've got to be pretty damn good in return." ▶





▲ *Top: Ernie Vincze (far left) checks the lighting while Derek Jacobi stands by.*

▲ *Above: The Futurekind attack!*

kids are in spellbound. "Derek has an amazing ability to switch from light to dark in the blink of an eye. We knew that he'd convince completely as this slightly eccentric and well-intentioned potential saviour, and gradually strip away the layers until we find out who he really is. It's a fairly rapid journey in a 45-minute episode. In other, less-skilful hands, this could have been a much bumpier ride."

It's Friday 9 February, and it's snowing at Upper Boat. Elsewhere in Cardiff, BBC employees are being sent home. "But we're sticking it out," insists David. "It's our Celt blood! Besides, we're stranded."

Today, the Futurekind are breaking into Yana's laboratory. "Be absolutely horrific," Gareth Williams, the First Assistant Director, tells the assembled supporting artistes, bedecked in war paint and tribalwear.

As the crew sets up the first shot, Captain Jack actor John Barrowman – his name in the opening title sequence now – discusses this scene with the chief of the Futurekind. "We'll use force with each other, yeah?" grins John.

"I don't want to catch my hand," calls out Freema Agyeman, who plays Martha.

"What I'd like to do," says Graeme, "by the time the mob comes in, is see the door being eased open, and you, John, and you, Freema, struggle with all your might…"

To cue them, Graeme calls out "TARDIS!" during each take, as the police box is supposed to be dematerialising, with Yana inside. "I'm going to have to say 'cut', sorry," says John, on the second take, "cos the door's completely come off its tracking."

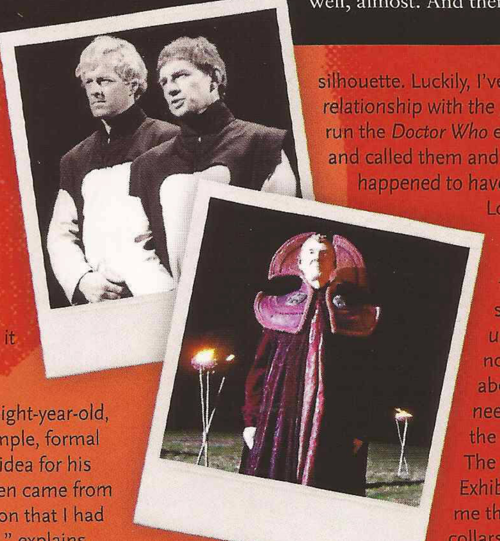
"The Year One Squillion, and it's all about the squeaky door," sighs David, slumping into his favourite armchair. "Ahh, I think every set should have a comfy area like this." He seems to be coping well with the cold, too. "BBC Wales seems to be in a complete tizz," he laughs, "like they're ten years old at school! It doesn't feel like anything particularly catastrophic is going on. Mind you, I'm not quite sure what's going on outside our little enclave. Apparently, the M4 is bumper-to-bumper, and it's a disaster… but I'd just call it a miserable day."

"No one's allowed to sleep here," cuts in Patrick Schweitzer, the production manager.

"Oh, phone the M4," chides David, "and tell 'em that we're the BBC, and we demand they reopen the hard shoulder!"

Finally, the door is fixed, and Martha and Jack hold off the Futurekind. Well, almost. And then it's time for ▶

PLANET OF THE MASTER

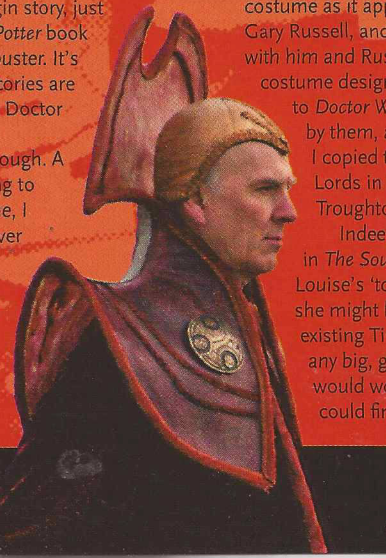


"WE WERE RUNNING OUT OF MONEY for Episode 12," admits Russell T Davies, "cos of the huge demands of the Spheres and the Valiant and that magnificent cliffhanger… but I knew that if I typed the word 'Gallifrey', then brave souls at The Mill would bite off my arms for the opportunity to create that! Always give 'em something that they're dying to do, that's my motto. For new viewers especially, I had to write some sort of Master origin story, just like you'd do in a *Harry Potter* book or any Hollywood blockbuster. It's just the way that those stories are told now. I knew that the Doctor saying, simply, 'He's my nemesis' wouldn't be enough. A modern audience is going to ask why. At the same time, I didn't want to trample over the past by introducing something that would rewrite continuity. That's why I play with the brother theory, but make a joke out of it. No way are the Doctor and the Master brothers but forgot to mention it! That would be terrible retconning. So I came up with a comparatively light origin – it's more a theory of the Doctor's, rather than a blunt description of the day that Baby Master fell into the Cauldron of Evil. It's more atmospheric than factual. And it demanded Gallifrey!"

The Young Master is described in the script as 'an eight-year-old, Damien-like boy dressed in simple, formal black clothes, a scholar.' "The idea for his costume as it appears on screen came from Gary Russell, and a conversation that I had with him and Russell T Davies," explains costume designer Louise Page. "When it comes to *Doctor Who* history, I have to be guided by them, and so, for the Young Master, I copied the costume worn by the Time Lords in *The War Games* [above], a Patrick Troughton serial from 1969."

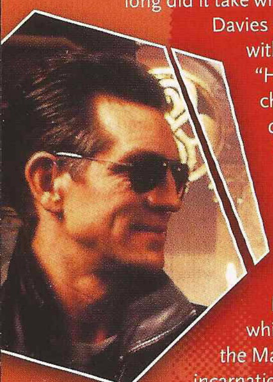
Indeed, the Time Lord costumes in *The Sound of Drums* were also on Louise's 'to do' list, until she realised that she might be able to get hold of some existing Time Lord attire. "Russell felt that any big, gorgeous, operatic-style robes would work," she explains, "as long as I could find the headdresses to give the silhouette. Luckily, I've a good relationship with the guys who run the *Doctor Who* exhibitions, and called them and asked if they happened to have any Time Lords knocking around. This was all top secret, so I made up some nonsense about why I needed to see the collars. The Blackpool Exhibition lent me three original collars, and our Art Department made up a Gallifrey disc emblem to Blu-Tack on top."

"Oh, the arguments over those costumes," laughs Russell. "Julie Gardner was convinced that they'd never work. But she changed her mind when she saw the finished result. That was one of my favourite moments of the whole show, getting the almost-final edit of Episode 12. I fast-forwarded straight to that scene, like a good old fanboy. And it was the snow that killed me. The beautiful snow! I think it's a wonderful piece of work, and all the better for being an image, almost a fairytale, rather than a straight flashback."



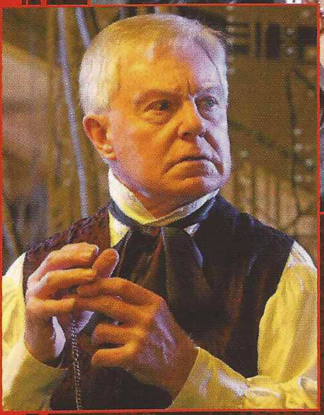
◀ Ainley's last appearance was opposite Sylvester McCoy in 1989's *Survival*. When the show returned in 1996 for a one-off TV Movie, the Doctor encountered a fourth incarnation of the Master, played by **ERIC ROBERTS**. "How bad am I? I'm cartoon terrible," teased the actor. "The Master is fun – and funny, hopefully – and entertaining. All the little kids, all the under-tens, will go, 'Wow!' You see, I only remember the Master as a big, black, oozing blob. I said, 'So I've got to be black and ooze?' They said, 'No, no, you're handsome for the first part of the film, and after that you become a monster.' With that I came running."

Over a decade later, in *Utopia*, **DEREK JACOBI** played the official fifth Master, regenerating into **JOHN SIMM**'s 'Mister Saxon' incarnation at the end of the episode. Mister Saxon is an anagram of 'Master No Six'. How long did it take writer Russell T Davies to come up with that one?

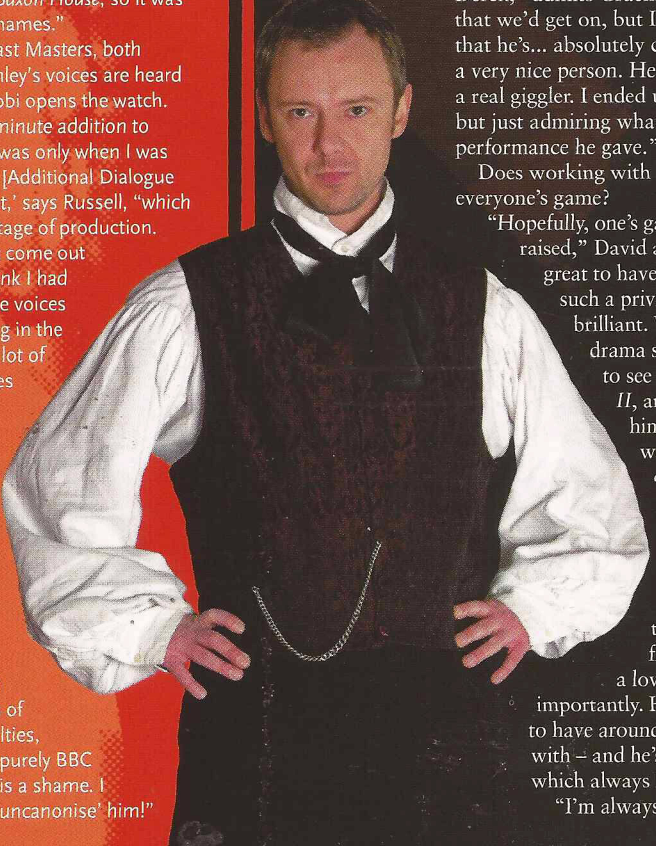


"Honestly?" he chuckles. "Complete coincidence, I swear! I had no idea. Weird, isn't it? I might have taken credit for it, or even the blame, but I was lying; I never even noticed, which is strange since the Master, throughout his incarnations, has had a predilection for anagrams. I only chose the name 'Saxon' cos I wanted something British and slightly right-wing. Back in the mid-1990s, I developed an unmade soap opera for Granada called *Saxon House*, so it was one of my 'pet' names."

In a nod to past Masters, both Delgado and Ainley's voices are heard in *Utopia* as Jacobi opens the watch. This was a last-minute addition to the episode. "It was only when I was writing the ADR [Additional Dialogue Recording] script,' says Russell, "which is the very last stage of production. *Survival* had just come out on DVD, so I think I had that in mind. The voices aren't that strong in the mix, cos sadly a lot of the dialogue does sound like an old telly track, but Delgado shouting at Azal [from 1971's *The Dæmons*], and an Ainley chuckle, are in there somewhere. We didn't go for Eric Roberts cos of copyright difficulties, since that's not purely BBC material, which is a shame. I didn't mean to 'uncanonise' him!"



▲ *Top: Martha (Freema Agyeman), Jack (John Barrowman) and the Doctor (David Tennant) get their first view of the rocket to Utopia.*



◀ some shots of the Doctor, Martha, and Jack dashing into the room, just in time to see Derek disappear inside the TARDIS. Graeme discusses the tone with Derek. "This is the Master's moment of victory. He might have been shot, but he's captured the TARDIS, and the Doctor is scared. Can we do one take with you, David, a few steps to the left?"

"And what about Derek?" points out Gareth.

Graeme frowns. "Did I say David? I meant Derek! Sorry, guv. It's only cos I see him every blimmin' day! I do know who you are, guv."

"That's quite all right," Derek beams.

"I was quite nervous about directing Derek," admits Graeme. "I hoped that we'd get on, but I'd been warned that he's... absolutely charming! He's a very nice person. He enjoys life. He's a real giggler. I ended up, not in awe, but just admiring what a wonderful performance he gave."

Does working with Sir Derek raise everyone's game?

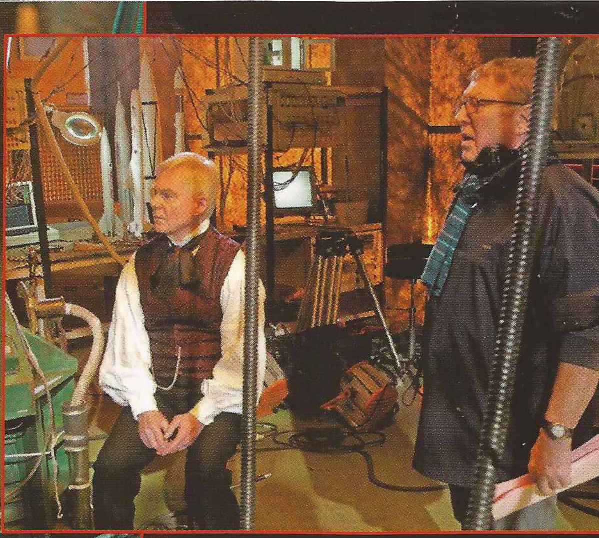
"Hopefully, one's game is always raised," David answers, "but it's great to have him here. It's such a privilege. I think he's brilliant. When I was at drama school, we went to see him in *Richard II*, and – I haven't told him this – we all went to the stage door to get his autograph afterwards! I've still got it somewhere. But I don't want to tell him and freak him out. He's a lovely man, most importantly. He's a nice person to have around, and to work with – and he's a bit legendary, which always helps."

"I'm always slightly anxious," says Andy, "when we offer a part to an actor of such high calibre, so we were over the moon when he said yes. It's a bad idea to try to talk someone into playing a part if they don't have the necessary enthusiasm to begin with. However, when the part is as interesting as Yana, an intelligent actor will relish that challenge, so I was fairly confident that Derek would respond positively. In all honesty, there are less 'namey' actors who could have played the part, but this is a uniquely iconic role in the context of this show, and sometimes it's great to cast people that might cause a bit of a stir. I certainly don't believe that just any 'star' would have been capable of pulling off what Derek Jacobi – and John Simm – achieved, though. It's not about casting names for the sake of it."

From the Episode 11 cliffhanger, John Simm, best known for his starring role in BBC drama series *Life on Mars*, takes over from Derek as the Master.

"Right from the start, we decided that the Master would have to be a huge name," says Russell. "A huge name is a huge talent, and we wanted someone who could truly stand up to David on screen. There aren't many who can do that. Also, frankly, we knew that a big name would be fairly possible, cos whenever we've asked any leading actor to take a part over the past three years, invariably they've replied, 'Can I be the Master?' Since Julie [Gardner, executive producer] had commissioned *Life on Mars*, she'd been to many a read-through with John, and he was the only person we approached. He was cast before the script was even written."

"The Master – or Saxon – was, I think, a great opportunity for John to let go," says Andy, "and have some fun. Russell wrote Saxon as a mercurial, sometimes charming, sometimes terrifying character, and we knew that John, like Derek, would relish the opportunity to play such an interesting



▲ *Director Graeme Harper with (left) John Simm on the TARDIS set, and (right) Derek Jacobi in the lab on Malcassairo.*

bad guy. I don't think there are many parts like the Master in drama."

"I can't wait," enthuses David, sprawled in Yana's special armchair. "I met John once really briefly, but I don't know him really to speak of, but I'm a great admirer, and just really pleased that he'll be joining us for the final two episodes. I think he's a great bit of casting. Russell has written him probably the best guest part that we've ever had. If I were John getting those scripts, I'd be jumping up and down, cos he just gets to be so flippin' mental!"

"Thank you very much, everybody," announces Graeme. "I'm moving over to the TARDIS set now."

Half of the crew are staying behind to film pick-up shots on the laboratory set. "Your choice," says David to DWM. "You can stay here and watch me, Freema, and John sonic the door to the laboratory, or – *or* – you can head over to the TARDIS to watch Derek regenerate…" DWM is heading towards the TARDIS already. Sorry, David, but we haven't witnessed a regeneration up close before. Graeme, on the other hand…

"When I did the regeneration of Peter into Colin [Baker]," he remembers, "I was allowed to do what I wanted. Each regeneration was created by its particular director, so every one was different. But Russell wanted me to do exactly the same as [director] Joe Ahearne had done when Chris Eccleston changed into David in *The Parting of the Ways*. 'Every kid should recognise this as a regeneration,' he said."

In the TARDIS, Graeme is talking Derek through this pivotal scene, choreographing the whole sequence. "So after I say, 'The Master reborn,' I fling back my arms," repeats Derek, "and – um – how long do you want me to hold the pose?"

"Six or seven seconds," comes the reply from Barney.

"He's in agony," Graeme persists, "but also this is a great release. Spasm, yes."

"He's quite pleased with himself, then?" asks Derek.

"Yeah, it can be, like, nah-nah-ne-nah-nah!"

"We got to the moment where he says, 'If the Doctor can be young and strong, so can I!'" recalls Graeme, afterwards. "Derek put his head up, his hands back as if he were flying up in the air, and then the effects start, and it's like ectoplasm flying out everywhere from his body, with a top shot looking down, and you see, before your very eyes, the change. I did something wrong, though. The process would be painful, but I forgot to ask Derek to scream in agony."

"RIGHT FROM THE START WE DECIDED THE MASTER WOULD HAVE TO BE A HUGE NAME…"

He asks Derek to record two different versions, though: one where he bellows, 'I AM THE MASTER REBORN!' – and one gentler one, where he delivers the line in, well, lower case. This is the one that he'll plump for. "It's more frightening."

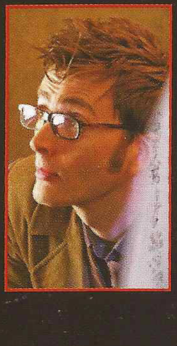
"It might be more effective, the quiet one," agrees Derek.

"You almost look like John Simm," Graeme muses, gazing at the camera monitor as they play back the footage. "It's extraordinary. There's a real similarity."

"We can rejuvinate you when you've finished this episode," Phil Collinson, the producer, teases Graeme.

"Yes, please," nods the director.

▼ *Below: The Doctor finds himself further ahead in time than even his people ever dared to travel…*



A week later, John Simm arrived on set, and Graeme filmed the second half of the regeneration on the TARDIS set. "It was a very secretive affair," he recounts. "John was able to see what Derek had done, and I did get him do the scream this time. The rest was done by The Mill. They played with the two shots, and made it seamless. It's a fantastic effect – very creepy, and definitely as good as Chris' regeneration."

Back in the TARDIS, Derek has filmed his final shot. He has, unequivocally, regenerated. He and Graeme embrace. "Thanks so much," says the director. "It's been a pleasure from the moment we met."

"I've enjoyed it," grins Derek. "What a delight!"

"I hope you like it when you see it."

"Oh, I'm sure it'll be wonderful."

"I was – what? – seven years old when the Master was introduced in Jon Pertwee's era," says Russell, "so of course I love him to bits. He was designed for boys of that age. I think maybe I was a little dismayed to see him in the 1996 TV Movie, if only because that was sort of a relaunch, and the inclusion of the Master made him look like part of the entire format. I couldn't help but think that two warring Time Lords, in a new show, seemed a bit inclusive and closed. The Master works best, in my opinion, as a visitor. That's why I waited three series to bring him back; he never even crossed my mind in Series One. We've spent three years building up the new mythology of the last of the Time Lords, the Doctor's isolation, his loneliness – so now's the perfect time to introduce a new Time Lord, and make it devastating."

It's the ultimate battle between good and evil. Which side are you on…?

Next month: *Last of the Time Lords.*

“I still have ambitions, one of which was Doctor Who.”

SIR DEREK JACOBI

WORDS **BENJAMIN COOK**

“Oh God, that’s terrifying,” frowns Sir Derek Jacobi. “The place grinds to a halt, doesn’t it? Extraordinary. We’re a third-world country.” We are talking in his trailer in the car park at Cardiff’s Upper Boat Studios.

It’s February, and outside it’s snowing. Down the road at Broadcasting House, BBC Wales employees are being sent home. “Oh yes,” he chuckles, leaning forward, “the wimps over there! It’s as though they’ve never seen snow before. I love the snow.”

Despite a reputation as an awkward interviewee, Sir Derek is engaging and consistently amusing company. His personal style is refined, as is his wit. He laughs with pleasing mirth when **DWM** asks whether he prefers to be addressed as ‘Sir Derek’ or just ‘Derek’. “Curiously,” he says, “I find I get a bit self-conscious about the ‘Sir’, and I never use it.” He was knighted in 1994 for his services to the theatre. “I’m honoured and flattered, and it’s lovely to have, but I don’t like flaunting it about. I always present myself as ‘Mister’.”

Mr Jacobi retains a “great fondness” for Cardiff. No wonder he isn’t fazed by the weather. “I used to come here on tour with the National Theatre,” he explains, “and Prospect Theatre, which was a touring classical company. I played Hamlet in Cardiff, at the New Theatre, many years ago, and one of my great friends at university was a boy called David Rowe-Beddoe, who is now Lord Rowe-Beddoe, the man responsible for raising funds for the Millennium Centre. When it opened two or three years back, they honoured six famous Welsh performers, one of whom was Siân Philips, who I worked with on *I, Claudius*. David asked me to come and say a few words about Siân that night, so I’ve even worked at the Millennium Centre.”

Derek is still perhaps best known for *I, Claudius*, the blockbuster BBC series shown in 1976. His performance as the stammering, twitching Emperor Claudius cemented his reputation as – that time-honoured phrase – one of the finest actors of his generation. “I never watched it at the time,” he confesses. “I couldn’t.”

Despite its acclaim?

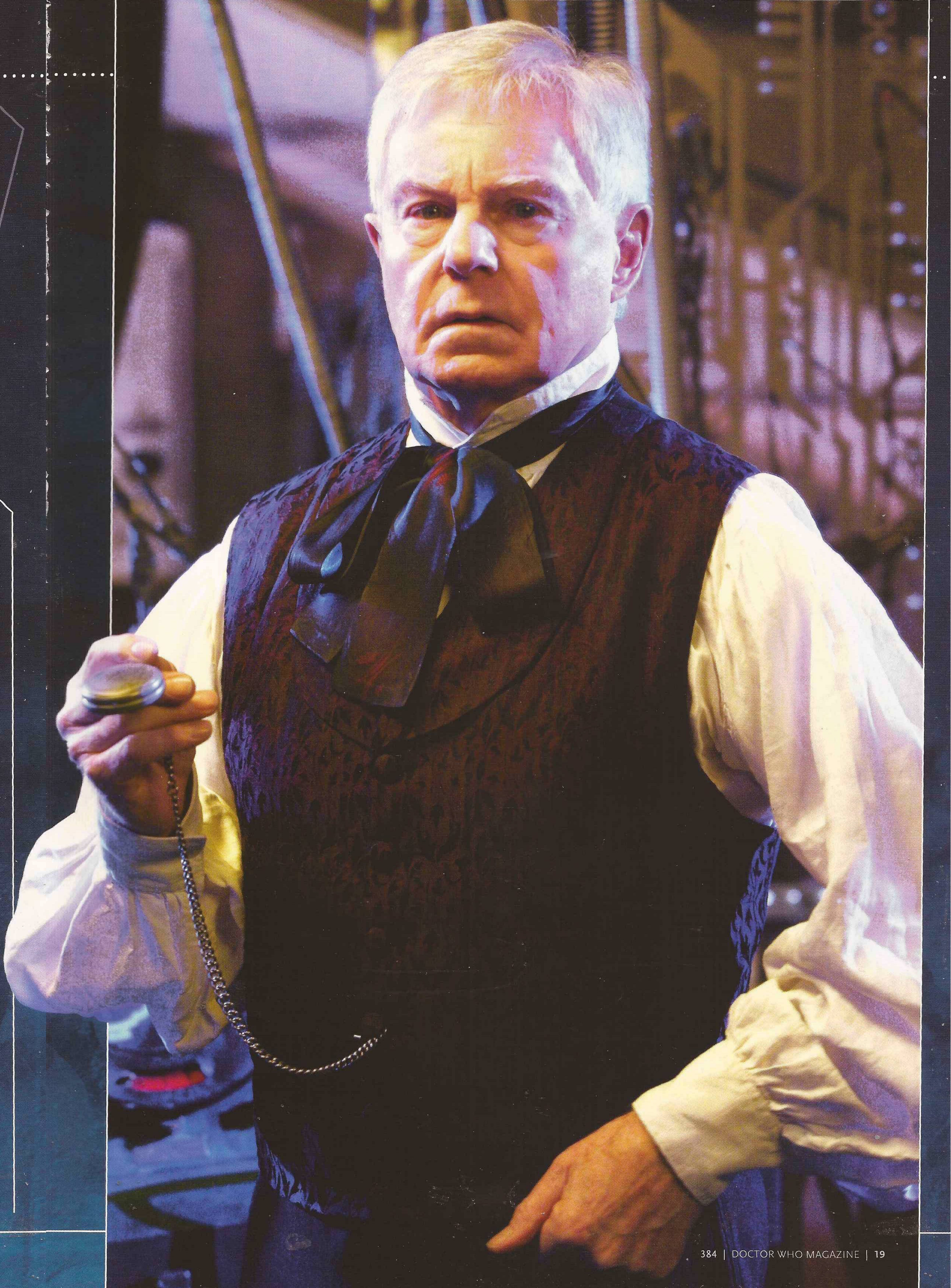
“Yes,” he smiles, “it went terribly well, and it was lovely to be part of that success. But I didn’t want to disappoint myself by watching *I, Claudius*. It’s not an enjoyable experience for me, watching myself.”

He won’t, he says, be watching himself in *Doctor Who* either, and cites “constant disappointment” as the reason why. Pressed further, he explains: “It’s never what you think you did. It’s never how you think you looked. You think, ‘Oh God, if I’d thought I looked like that…!’ And, oh, the voice never sounds the way that you expected it to, or hoped it would. Total disappointment. No, no, I can’t be objective, and so I can’t enjoy it. I’m criticising it all the time, and not liking it.”

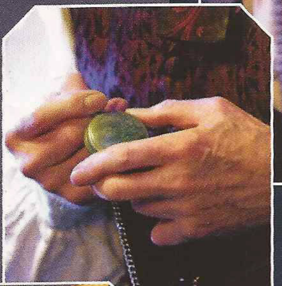
Derek is self-deprecating to the point of insecurity. It seems a shame that he’ll miss his riveting performance in *Utopia*. “The only time that I can watch myself is like, for instance, the other night, they were showing a film I did in 1991, and I watched that. I’d never seen it. But that was alright, cos it was 16 years ago. Or something like *Day of the Jackal*, which is 34 years ago, comes on occasionally, and there I am looking 34 years younger, so – what? – ten years old! I like watching that. That’s quite good.”

At this rate, then, Derek won’t get around to viewing his turn as the Master until 2041, aged 103. Nonetheless, he didn’t think twice about accepting the role – “when word came through that I was being offered this villain, I leapt at it,” he says – and is surprised that he was never asked to appear in the show back in the 1970s and 80s. “I was kind of busy, perhaps,” he reasons, “a lot of the time in the theatre, at the Old Vic, or in Stratford with the Royal Shakespeare Company, all those sorts of things. It didn’t cross my radar somehow. Now is the time.” ▶

▼ *Below: Derek as Professor Yana in* ***Utopia*** *– a lovely old scientist with a terrible secret…*

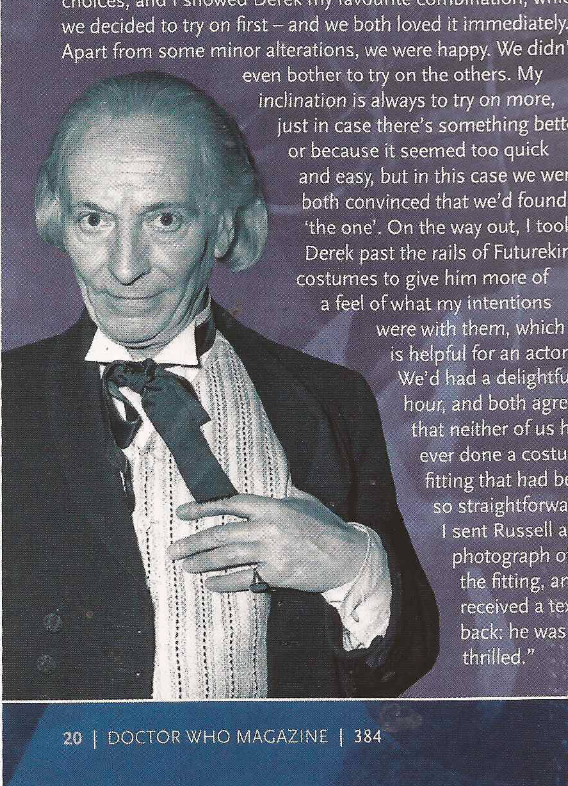


"Hartnell him up!"



"IT ALL STARTED WITH THE FOB WATCH," EXPLAINS Russell T Davies. "I had to create a character who could easily wear a fob watch without it looking odd, to hide it from the viewer in plain sight for the first 30 minutes or so. Therefore, the vaguely formal, Edwardian dress became a necessity, which then made me think, 'Oh, he's going to look a little bit like William Hartnell's Doctor' – so we told [costume designer] Louise Page that. 'Hartnell him up, Louise!' Like that's a Gallifreyan default. I liked that analogy so much the comparisons kept pouring in and adding detail – give him a faithful female companion, give him a home that's full of old junk and technology – but really that was all afterthought; it all stemmed from the fob watch. It's nice fan stuff, really. I never mentioned any of that to Derek."

"I pulled several black Edwardian suits at Angels the costumiers," takes up Louise, "and had a choice of about 12 waistcoats, for Derek to try on. Ten minutes before he arrived, I panicked that maybe there wasn't enough choice, and went up yet another ladder looking for the perfect one. The extraordinary thing is, I think it was probably the easiest, quickest fitting that I've ever done! I explained what Russell was looking for – a nod to William Hartnell, but a toned-down version, with a waistcoat, watch and chain, and a black frockcoat, which would never be worn but could be set dressing – which I always do when I meet an actor; often I'm their first point of contact, and it's part of my job to help them find the character, and give them a flavour of the tone of the episode. We went into the fitting room with a rail full of choices, and I showed Derek my favourite combination, which we decided to try on first – and we both loved it immediately. Apart from some minor alterations, we were happy. We didn't even bother to try on the others. My inclination is always to try on more, just in case there's something better, or because it seemed too quick and easy, but in this case we were both convinced that we'd found 'the one'. On the way out, I took Derek past the rails of Futurekind costumes to give him more of a feel of what my intentions were with them, which is helpful for an actor. We'd had a delightful hour, and both agreed that neither of us had ever done a costume fitting that had been so straightforward! I sent Russell a photograph of the fitting, and received a text back: he was thrilled."



◀ So is he familiar with *Doctor Who*?

"Oh, pretty familiar, yes. I've been around for a long time, so there are few ambitions left – but I do still have them, one of which was *Doctor Who*, and one of which is *Coronation Street*. So I've cracked *Doctor Who*. I'm still waiting for the call from *Coronation Street*."

Derek is a bit of a fanboy when it comes to Britain's top-rated soap. "I watch it religiously," he enthuses. "When I can't see it, it's recorded." In the TARDIS earlier today ("what a fantastic set," he marvelled), Derek collared producer Phil Collinson, and asked, "Do you watch *Coronation Street*? Cos don't you reckon that the TARDIS is like the knicker factory? It's got gantries and everything, and never used to be that big. It used to be much smaller and brighter, and then overnight...!"

Derek almost betrays his gracious demeanour when, sat in his trailer, the conversation turns to his contemporary at Cambridge, and fellow knight of the realm, Sir Ian McKellen, who, two years ago, fulfilled his ambition to appear in the *Street*. It was Derek's ambition too. "I was livid," he teases. "He'd beaten me to it. They've had one what they call 'posh actor' in there; whether they'd have another I don't know. I don't see myself as a posh actor, but they might see me as one; I see myself as a jobbing actor. But I'd love to do it, walk into the Rovers and order a pint. You see, Ian was lucky, cos he had a storyline – he was there for about five, six weeks, I think. That's what I would love."

What about playing the Doctor? The press has, before now, bandied around Derek's name in connection with the role. "Really? Gosh, I didn't know that." Would he entertain the notion when David Tennant decides to hang up his coat?

"Ooh yes!" A twinkle enters his eye. "Perhaps David could morph into Derek? Hmm. That would be wonderful. Yes, yes."

In the meantime, though, Derek is happy to be regenerating into John Simm – "a marvellous up-and-coming young actor, which is great" – and is optimistic that his own interpretation of the Doctor's arch foe will compare favourably to the other men who've tackled the part, "because really," he says, "your own personality is the biggest stamp that you put on it. Like Hamlet. There are as many Hamlets as there are actors, really. Even actresses have played Hamlet. Hamlet is Shakespeare's big personality part. You can be tall, small, fat, thin, whatever – and the same is true of the Master. What you look like, what you sound like, is what differentiates you from the others."

Even so, Derek is feeling the weight of history on his shoulders. "I didn't realise to start with that there was pressure," he admits, "when I said, you know, 'Yes, I'd love to do *Doctor Who*.' I'm a fan, but I'm not a fanatic, and I have a friend who I didn't know was a fanatic, and when I told him... well, first of all, I said that I was going to be a villain in *Doctor Who*. He whooped! I mean, just went hysterical. When I said that I'd be playing a character that becomes the Master, he thought that it was the pinnacle of my career! It can never get better for me than this. I was told that what I was going into was tremendously important to millions of people, and actually that contributed greatly to my approach, knowing that I was entering a kind of legendary world, and that I had a responsibility to that world," he laughs, hesitantly, "so no pressure, then!"

Kind-hearted Professor Yana is one thing, but is Derek as able to identify with a wild megalomaniac like the Master? Apparently so. "It's called acting," he deadpans. "Acting is pretending." This hangs in the air for a moment. "My approach to any character, really, is to read the script," Derek clarifies, "and then you know exactly what's going on." This isn't helping. "The marvellous thing about acting," he continues, "is that you get to be, and think, and feel, all those things that might be simmering away down there but you never show. Hamlet is a mass-murder. Hamlet murders five people. What does it feel like to be a mass murderer? I don't know. I've never killed anybody. But it's all in the imagination.

"In the course of my career, I've played Adolf Hitler, I've played General Pinochet, neither of whom were gentleman that I'd have got on with, neither of whom I have sympathy for. Of course, those two were real people, and the Master isn't, but it's still a world of 'let's pretend'. It's an imaginary world – an unreal world. That's why we all act like children. I mean, some actors more than others – yes, I'm thinking of John Barrowman! But we're kids, and it's essential that we are. Actors need to have one foot in the cradle. There are certain things that a man doesn't do – childish things. He puts them away. Well, don't! Use them. That's what actors do."

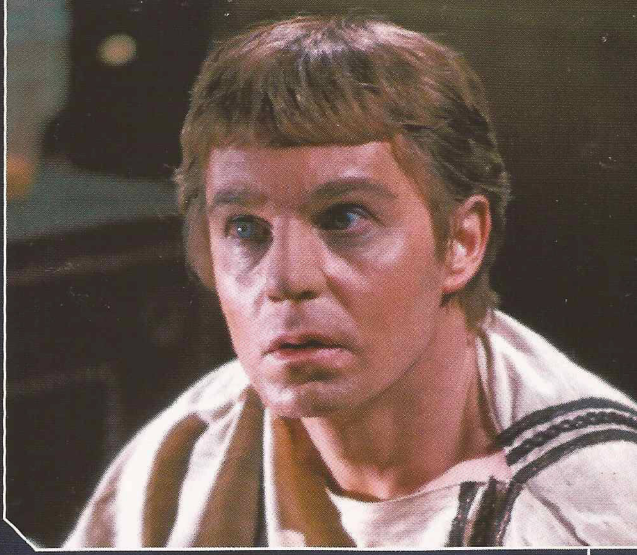
It must be hard, then, to put your toys back in the box at the end of a day's filming?

"That's true," replies Derek, "to an extent, but not wholly, because that way madness lies. When you're playing the Master, for instance, day in, day out, a lot of your waking hours are spent thinking about the part, and, yes, you do take it home with you a lot of the time. But also you must have the ability to say, 'Right, that's work, *this* is real life,' otherwise you'd be unbearable to live with. You'd go crazy. For a time, obsession is a good thing, but there have to be limits on it."

What stops an actor of Derek's experience from phoning in a performance? Does he ever find himself switching to automatic pilot?

"The great actor John Gielgud," proclaims Derek, "said that sometimes, when he wasn't feeling up to it, he sent on 'technique' instead! He was absolutely right. Acting is an amalgam of... let's call it craft, technique, skill, art, all quite nice words, but it's also – not such a nice word – tricks. You might say shortcuts, but I say tricks. Each actor has them, his own particular tricks. It's like being a magician, really."

DWM puts it to Derek that watching him earlier on the TARDIS set, as a Master steeling himself for a regeneration, it's difficult to imagine that such a virtuoso performance was simply 'technique'. "Ah," he smiles, "but as long as the viewer is convinced, does it matter how the effect was achieved?"



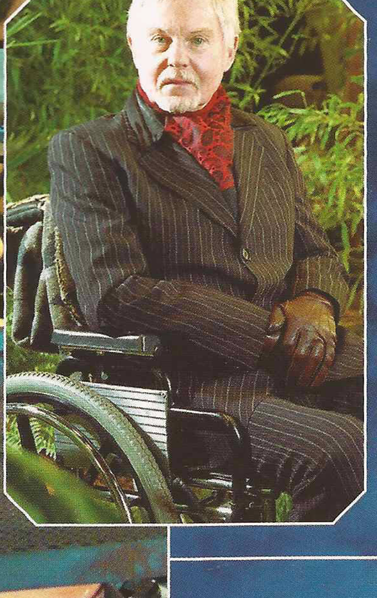
◀ *Opposite top: Professor Yana and his assistant Chantho (Chipo Chung).*

▲ *Above: Derek's best-remembered role as the stammering Clau-Clau-Claudius in 1976's* ***I, Claudius****.*

Derek George Jacobi was born in Leytonstone, East London, in 1938. His parents worked in a department store on Walthamstow High Street. Although a war baby, he claims a "very happy" childhood. He has, in particular, fond memories of his high-school drama club. "The basic germ of an actor, I think, you are born with," he opines. "I was certainly born with it, cos there was no circumstance surrounding me as a child that would suggest that I was going to be an actor. None at all. No parental influences. Nothing in my background. But I never wanted to do anything else, and I'm deliriously happy when I'm doing it."

> **"My friend thinks being the Master is the pinnacle of my career. So no pressure then!"**

◀ *"The Master reborn!" Derek prepares to regenerate into John Simm...*



▼ *Below: A previous brush with Saturday night fantasy drama as Colonel Anger in* ***Randall & Hopkirk (Deceased)*** *– written by* ***Doctor Who****'s own Gareth Roberts.*

At 18, he won a scholarship to Cambridge, where he studied History, and played many parts in the university's thriving theatre scene. As a result of his performance of *Edward II* at Cambridge, he was invited to join the Birmingham Rep upon his graduation. In 1963, Derek's talent was spotted by Laurence Olivier, who invited him to become one of the eight founding members of the new National Theatre, even though Derek was, at the time, a relative unknown. "I've been incredibly lucky," he says. "Also, I've been acting professionally for 47 years; in most of that time, I've worked, which is almost unheard of."

But Derek never yearned for fame. "No, never. That's a dead end. We were just this minute talking about skill, and art, and craft and so forth – well, that doesn't necessarily lead to fame, particularly nowadays with celebrity and personality leading the field. If you become an actor, you must not just want to be an actor, you must *need* to be an actor. It's a vocation. If you have that fire in your belly, if you absolutely can't conceive of life without acting, without using what is truly a gift that you're given – then you must use it. ▶

DOCTOR WHO III
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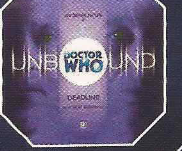
11/58
PANAVISION
DIRECTOR: GRAEME HARPER

◀ You must go for it."

How, though, does Derek deal with being well known?

"Ah, well, I'm glad you said well known and not famous. You see, I'm not famous. I don't 'bear all'. I heartily disapprove of that." Derek is rarely troubled by the paparazzi, since he has never courted the glitzy lifestyle. In March last year, when Derek registered his civil partnership with long-term boyfriend Richard Clifford, he rejected magazine offers of flamboyant celebrations in favour of a quick and intimate ceremony. "We just went to the registry office, signed a bit of paper, and that was that. It was all over in a morning. The DNA of your private life is absolutely your DNA, and absolutely nobody else's. Part of what creates celebrity is people knowing your personal circumstances. They know what you had for breakfast, or personal things about you, and that titillates them. But that road I've never travelled, and I've no intention of ever doing so. The press want to catch you out. They'll slip in the personal question at the end of the interview, and that's what the article will be about. Basically, that will be the titbit of the article. But if you're canny to that, if you're aware of that, you just say, 'Shut up, stop it, we were talking about *Doctor Who*, not about anything else.'"

"Something like Doctor Who comes along and it's exciting!"



Back to *Doctor Who*, then! In 2003, Derek was involved with *Scream of the Shalka*, a BBC *Doctor Who* internet drama featuring Richard E Grant as the Doctor. As coincidence would have it, Derek played the Master. In the same year, he starred in *Deadline*, a Big Finish *Doctor Who* audio drama written by Robert Shearman. "All the media are equally fascinating, equally difficult," he considers, "be it theatre, or TV, or films, or radio, or even the internet. It's marvellous to be in a profession which requires so many different techniques to work in."

His heart, though, is in the theatre. Despite TV roles in everything from *Cadfael* to *Frasier* – skipping over *Coronation Street*, obviously – and movie appearances in *Gladiator*, and *Gosford Park*, amongst others, Derek has stayed resolutely faithful to the stage. "It's my first love," he professes, "because I think, of all of them, it's the least technical. The actor is in charge, and job satisfaction is higher. The choices – creative, artistic choices – are made the actor; I'm not at the mercy of the director or the editor; I'm having all the fun that, in a studio, the technical boys are having. You've been in the studio today, you've seen how often the actors are sitting around on canvas chairs doing crosswords or knitting, waiting to be asked to work, while everybody else is beavering away, having all the fun. It can be very frustrating, and boring for a lot of the time. It's all very self-congratulatory, too, because you haven't got an audience in a studio, so you tell *each other* that you're wonderful."

So, which medium is most exhausting?

"At my age," he chuckles, "they're all tiring. Except radio. I don't find radio tiring. Probably the theatre, because you're on your own. In a film situation, and a TV situation to an extent, you're so coddled – so looked after."

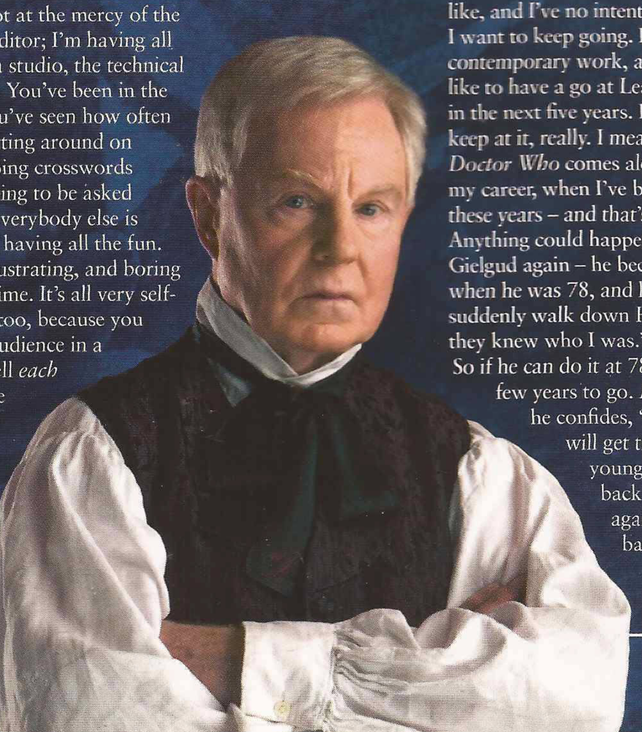
▲ Above left: Derek with Captain Jack actor John Barrowman.

▲ Above: Going for a take as the Professor finally opens his watch...

DWM asks Derek whether he considers TV today as good as it used to be in the so-called golden age of the 1970s, and he admits that, for one thing, he is "saddened by the proliferation of reality TV. That bores me gutless, and there's so much of it. I abhor it. I can't watch it. And when they do celebrity reality TV – oh God, it's even worse!"

He won't be appearing in the next series of *Celebrity Big Brother*, then?

"I won't be doing any of that," he laughs, "going in a jungle or... no, thank you very much!" Sir Derek's aspirations are more dignified. "I'm in a profession," he considers, "where you don't have to retire. You can go on til you drop if you like, and I've no intention of retiring. I want to keep going. I'd like to do more contemporary work, and obviously I'd like to have a go at Lear at some point in the next five years. But I just want to keep at it, really. I mean, something like *Doctor Who* comes along at this stage in my career, when I've been around for all these years – and that's the excitement. Anything could happen! To quote Gielgud again – he became a film star when he was 78, and he said, 'I could suddenly walk down Fifth Avenue, and they knew who I was.' He was thrilled! So if he can do it at 78, I've still got a few years to go. And I'm hoping," he confides, "that the Master will get tired of being young, and want to come back as an old man again, so he'll morph back into being me! Yes, that would be good..."



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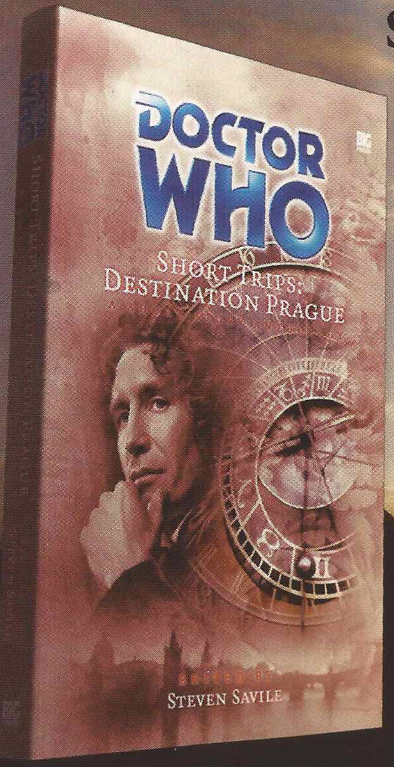

Featuring stories by
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Joseph Lidster,
Helen Raynor,
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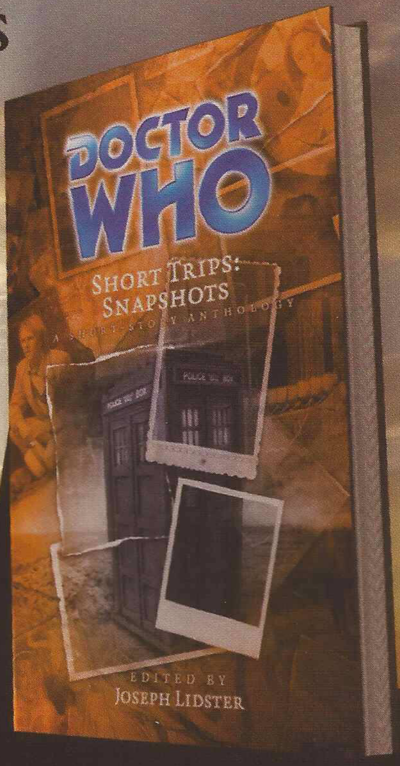
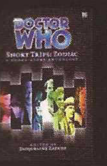
and many more.



20: DESTINATION PRAGUE

**Published:
June 2007**

21: SNAPSHOTS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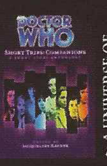
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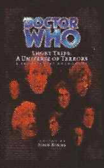
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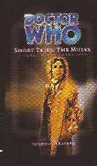
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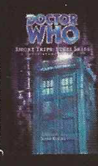
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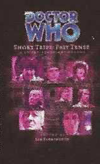
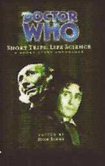
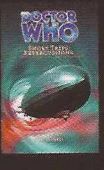

6: PAST TENSE


7: LIFE SCIENCE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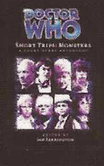
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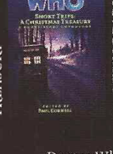
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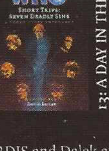
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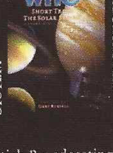
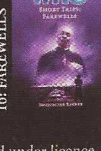
13: A DAY IN THE LIFE


14: THE SOLAR SYSTEM

15: THE HISTORY OF CHRISTMAS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18: TIME SIGNATURE

19: DALEK EMPIRE

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"I wanted to tell people, but it's a secret, isn't it?"

JOHN SIMM

WORDS **BENJAMIN COOK**

Is he mad? In a coma? Or back in time? The answers, respectively, are 'yes', 'no', and 'oh, don't be daft!' John Simm is mad because it's Thursday 8 March, and he's left his wife and their three-week-old baby, a girl called Molly, at their home in North London to hang out with **DWM** near Merthyr Tydfil, in the Welsh valleys. It's wickedly cold here, there's a bitter wind, and the 50-strong *Doctor Who* crew is shivering away like newly born lambs. Thankfully, **DWM** and John are sat watching them from the back seat of a Jaguar parked bang in the centre of this freezing loaction. Haha, we're no fools! Perhaps John isn't so mad after all…?

"It does change you enormously," he says about becoming a dad. "Yeah, absolutely. Of course. It turns your world on its head, there's no doubt about it, but in a really good way. Everything changes." John is married to actress Kate Magowan, and they also have a son together, Ryan, born in 2001. "It informs your decisions, like the one that I made with *Life on Mars*. I just had to leave. I couldn't be away from home anymore." His portrayal of DI Sam Tyler – a Manchester police officer sent back in time, seemingly, to 1973 – in two series of the smash hit BBC drama series has made John one of British TV's foremost leading men. But more on *Mars* later. "I put seatbelts on in the back of cars now," continues John, "and things like that, cos I don't want to die, you know? It's a funny thing not being number one anymore."

That must do him good, though? Keep him grounded?

"Well, yes. People always say, 'You don't know what it's like 'til you've had your own,' but it's true. Within a moment of your kid coming into the world, you would cut your own throat if they needed blood, without thinking twice, and that's a really weird thing. You kind of can't imagine that when you haven't got a kid. To come clean, the main reason that I had to do *Doctor Who* is my little boy. He's nearly six, and he's obsessed with it. It's the thing that we sit down and watch, you know? So there was no way on Earth that I could have passed up the opportunity."

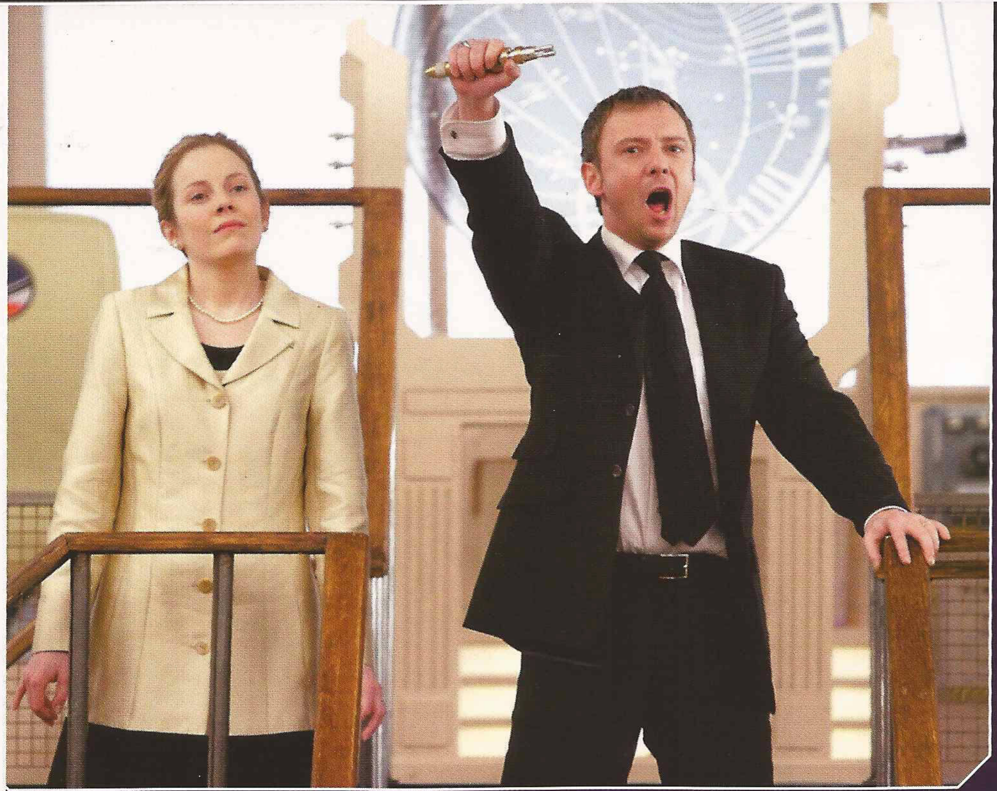
What will Ryan make of his dad's turn as the Master?

"I've tried to explain to him that his dad is going to be, like, the epitome of evil," John laughs, "but if I say, 'I have a fight with Doctor Who,' and ask him who he wants to win, he'll say Doctor Who! It's one of those opportunities, though, to impress your son in a massive way, and that was just too good to turn down. Also, Julie [Gardner, executive producer of *Doctor Who* and *Life on Mars*] was trying to find something for me to do in it. She kept sort of saying, 'What about this?' And I kept saying, 'Look, I'm not being painted blue!' And then Julie and Russell [T Davies, showrunner] came down to Manchester when I was filming *Life on Mars*, met me in a bar after a night shoot, and said, 'What about the Master?' As soon as they said that, I was like, 'You're kidding? Oh yeah!' I got really excited about it, but I just had to sit on the news. I wanted to tell people, 'I'M GOING TO BE THE MASTER!!!' But it's a secret, isn't it? Hmft."

It is, however, the worst kept secret in the history of television. Everyone *knows*. Nonetheless, here on set, the production team is being just that little bit cagier than usual. Secret handshakes and knowing winks, that sort of thing. Lots of whispering. Even the sign on John's trailer door says, simply, 'The Enemy'. And the Master's comeback isn't our only end-of-series treat. When **DWM** arrived this morning, feeling all windswept and interesting, we were confronted by a severe-looking Time Lord in ceremonial garb, marching up and down outside the wardrobe van. *A Time Lord!* The fanboy within us noted that his scarlet and orange robes, with headdress and collar, indicate the Prydonian chapter, to which both the Doctor and Master belong. However, the fanboy within us was doing naff all to combat the biting cold, so we hurried off to the relative warmth of a lorry containing three camera monitors, director Colin Teague, and producer ▶

▶ "Oh no you don't!" The newly-regenerated Master nicks the Doctor's TARDIS in ***Utopia****.*

▼ Our beloved new Prime Minister, Harold Saxon (John Simm). Butter wouldn't melt…



▲ *Mr Saxon, his faithful wife Lucy (Alexandra Moen) and his equally faithful Laser Screwdriver on the bridge of the Valiant.*

◀ Phil Collinson, watching Tom Ellis (playing Thomas Milligan) and Freema Agyeman (alias Martha Jones, TARDIS key hanging tantalisingly around her neck) shoot a scene from Episode 13. In it, they must pretend to be terrified by a man waving a silver orb around on a stick. Is this officially the most *Doctor Whoey* sight ever? It could only get more *Whoey* if the Doctor himself arrived on set arm in arm with the Master, and they were bickering like schoolboys about, like, Time Lord tech… or… um…

"It's a sonic screwdriver," David explains.

"Sonic?" scoffs John, a grin shining through his attempt at mock disgust. "Who'd have sonic? *Laser*, mate, that's what you want."

"The Doctor wouldn't use laser."

"This is brilliant, then – the Master will win!"

"He won't win, John. He never wins."

"He will."

"Won't."

"Will."

That actually happened, I swear. And it went on for some time. And now it's mid-afternoon, and **DWM** is sat in the back of a Jag with Prime Minister Saxon, or the Master, or whatever he's calling himself. He's suited and booted – in black, of course – and happy to have a chat. "I'm 37 this year," he tells **DWM**, "so I was a Jon-Pertwee-going-into-Tom-Baker kind of guy. Yeah, like everybody else, I used to love *Doctor Who* when I was a kid. It was great. They used to give away *Doctor Who* cards in… was it PG Tips? No? Typhoo! It was Typhoo! Of course it was. It's good that you know that, cos I'm having a flashback. Anyway, every time I smell tea, it reminds me of *Doctor Who*! Isn't that strange? I was a fan, definitely, but not a *massive* fan. I was more kind of *The Six Million Dollar Man* and *Starsky and Hutch*. I loved the Cybermen, though, and I knew who the Master was."

Inevitably, John will be compared to previous Masters. If that worries him, he isn't showing it. "Nah, there's no pressure for me," he says. "I don't ever think about it like that, acting, at all. I can barely remember the other actors who've done it. I saw the Eric Roberts one. Didn't really fill me with fear." He guffaws. "I do remember the other guy, a kind of hypnotist – Roger Delgado, was it? But the way this one's written, it's just not going to be like that, so I didn't concern myself with not measuring up. I just wanted to know how Eric Roberts died, that's all, so I had to sit through that movie to find out. The whole movie. I did it in two parts, though. With a bottle of wine."

Was John not tempted to 'do an Eric' and ham it up? The Master is, after all, a total fruitcake. It seems not. "He's a maniac, yeah. Well, it's a tough one, because you kind of think, 'If I can't go over the top on this, when *can* I go over the top?' You know? I played Caligula in a thing that hasn't been seen, thank God, cos it's awful. But I couldn't turn down Caligula. It was made in Tunisia. It's called *Nero* – a thing for television. I now think that Caligula was me cutting my teeth to play the Master."

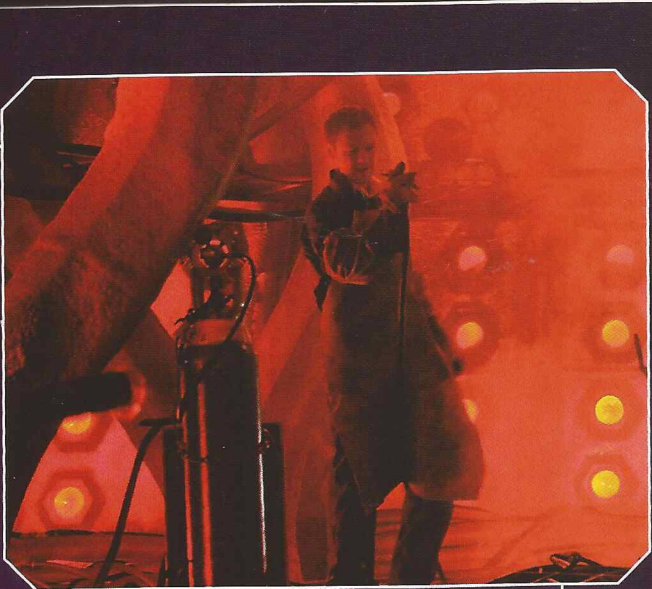
Has he been practicing his evil stare in front of the mirror, then?

"No, no," he chuckles. "The thing is, he's the Prime Minister at first, so I can't be really, ridiculously over the top. I've got to be kind of believable. They cast me for a reason: I'm not known for going wildly over the top; I'm kind of the opposite, so I couldn't start being all 'bwhahaha!' I thought, 'Well, I don't want to be pantomime,' and I actually did say to Russell, 'Shall I have a goatee? The goatee beard?' With the best intentions in the world, I'm thinking, 'I'll do something really different with it, but I know what will end up happening: I'll turn up with a big floppy hat and a cane, rubbing my hands together, laughing manically!' But Russell said, 'No, no, he's modern. He's a new Master.' Once I got that in my head, I realised that, you know, this is not Sylvester McCoy *Doctor Who*. This is the David Tennant era. This is not Eric Roberts. This is not Roger Delgado. This is me. We haven't gone with what people are expecting. I think they're expecting a beard and green eyes." But, he adds as a caveat, "I can't swear that they won't put green eyes on me in post-production!"

John Ronald Simm was born in Leeds, West Yorkshire, in 1970, and grew up in Nelson, a mill town near Burnley, Lancashire. His father, Ronald, was a local musician who taught him to play guitar. John would join him on stage in the working men's clubs, singing Everly Brothers and Beatles songs. In fact, John only recently gave up his career in music. In the 1990s, the band in

"Very New Labour"

"IN EPISODE 12, HAROLD SAXON IS PRIME Minister," establishes Louise Page, the costume designer, "and Russell wanted him in a sexy suit. It's described in the script as 'very New Labour', and we talked about it being black, with a black tie and plain white shirt. In Episode 13, when he's entirely the Master, the brief was that he'd be more casual, but very cool, very designer, possibly in a black leather jacket and jeans, with a t-shirt. Again – sexy! But John was in the middle of promoting *Life on Mars*, and awaiting the birth of his baby, and he wasn't available to shop with me. We spoke on the phone about Russell's vision, and John loved the suit idea, but he didn't want to wear a leather jacket because he wears one in *Life on Mars*. So we decided to put him in the suit for both episodes. John had given me his sizes and a clue as to which designer suits were a good fit on him. I shopped in London, and arrived in Cardiff with a choice of six designer suits, six ties, and three pairs of shoes – and fitted him the night before he started filming! The overcoat and gloves were a later addition, when we realised that the airstrip night shoot would be very cold. I found the most fantastic coat with just the right slightly spiv, slightly edgy quality to it. It a red lining, which we really wanted to get a glimpse of flapping in the wind – and we did!"



▲ *The Master begins converting the TARDIS into a Paradox Machine.*

which he played guitar, Magic Alex, toured with Echo and the Bunnymen, and sang backing vocals on an album by Echo frontman Ian McCulloch. But John insists that he's never chased fame ("I don't want to be a celebrity," he stresses), and nowadays acting rather than music is his trade. It's all about the scripts. "That's first and foremost for me, definitely, every time I do a job," he says. "I'm very particular about scripts. I like to work with really good writers, and Russell T Davies is the only one that's missing from my list, I think. I've worked with Paul Abbott, Jimmy McGovern, Abi Morgan, Tony Marchant a few times – but never Russell, so it's a pleasure to work with him at last."

What makes a Russell T Davies script unique?

He thinks hard. "They're a bit more kind of… camp. No, not camp. I was trying to think of another word. Flamboyant. Outrageous. When I read this, I was really excited about it. The character of the Master is right there on the page. With a writer this good, it's all in the script."

John made his television début in 1992, in ITV drama series *Rumpole of the Bailey*. Two years later, he played a psychotic teenager in *Cracker*, and then the lead in critically-acclaimed BBC series *The Lakes*. Movie roles in *Human Traffic* and *Wonderland* followed – and later *24 Hour Party People*, in which he featured as enigmatic New Order frontman Bernard Sumner. In 2000, John appeared in the opening episode of *Clocking Off*, written by Paul Abbott, who he'd work with again in 2003 on the award-winning political thriller *State of Play*. Most of John's CV, then, is a far cry from *Doctor Who*. "This is the first time that I've ever done a kind of family show," he acknowledges.

Has he been surprised at the level of interest?

"No, not really. I thought it'd be like this. It's a really popular show, isn't it? It's been crazy."

A knock on the car window. It's Sarah Davies, the Third Assistant Director. "Sorry to interrupt. Um – Sheila needs to put some kneepads on you," she says to John, "if you want them…?" **DWM** has no idea who Sheila is, but the kneepads are for John's next big scene with David.

"I'm alright," replies John.

"You sure?"

"Yeah, I'll be fine. My kneecaps will survive."

John relishes working with David, and the feeling, it appears, is mutual. "It's all happened in the last few days, really, with David," explains John. "I was acting opposite him before then, but he had his prosthetic mask on, cos he's aged, hasn't he? But he's lovely. After *Life on Mars*, it's strange for me coming into somebody else's show. I haven't done it for a while. But everybody's been absolutely lovely. They're famed for how lovely they are on this set."

John Barrowman in particular, claims his namesake, is a force of nature. "He's gay, you know?"

Is he really?

"Yeah, apparently so." Simm grins impishly. "Someone just told me. I think they were having me on. I didn't have much to do with Captain Jack at first. It's only been a few days, really, when he's been around. But John is lovely. He's a lot of fun on set. He's funny. He makes me laugh."

▼ *Harold doing terribly well at university!*

It must help to be surrounded by people like that on unspeakably cold days like this one?

John nods. "Definitely. Mucking in together. Getting it done. These are the days when you just have to get on with it. There's no point in moaning about the cold. This is what I get paid for."

Perhaps now is not a good time to mention the giant wind machine being hauled out of a lorry several feet away. "Oh great," mutters John, spotting it anyway. "When I started on this, there were a couple of days when I wasn't needed for every scene. The funny thing is, when I was on *Life on Mars*, I would have killed for a bit of waiting around. I mean, honestly, I would have paid money for like 20 minutes more in bed. I was in every single scene. But then I realised – when I'm waiting around on this, I get really bored. I kind of thought, 'I'd actually *prefer* to be in every scene,' cos the day goes a lot quicker, you know? If I had a five-minute break on *Life on Mars*, I couldn't do anything but learn lines. Putting out the welcome mat for other actors? I didn't have time for that. If you're a nice person, you make people feel at home anyway, and David is a nice person, and I like to think I am, so hopefully I wasn't horrible to anybody…"

When **DWM** asks John whether he misses *Life on Mars*, he replies – "No!" – without a moment's hesitation. "It's been part of my life for the best ►

"I'm not known for going wildly over the top – I couldn't really start being all 'bwahahaa!'"

◀ part of the last two years," he says, shaking his head as if he can't quite believe it. "And in between I didn't do anything but press for it. No, I was definitely ready to leave. It was up to them whether they wanted to carry on or get somebody else in or whatever. But no way could I have done any more. Sometimes real life has to come first. Like I say, I've got a family. It's hard being away from home for six months of the year. It's tough. Really tough. You miss your children growing up, and they grow up quick, so sometimes you've got to think, 'Hey, you know what? Enough. No more.' I made that decision, and then that was it. I also think it was the right decision for the show, cos I don't think that storyline had it in it to carry on formulaic – you know, in a way – and I don't want them to think that. I'd like them to think that it's a classic, and just two series is… well, unprecedented nowadays for a hit show, but hopefully it'll be remembered for that – we called it a day before people started going, 'Do you remember when it was good?' You know?"

John confesses that he's "no idea" why *Life on Mars* worked. But work it did. "When I read it on the page, it didn't work," he says. "I thought it was ridiculous. But I was won over. Something inside me thought, 'What if it does [work]? It'll be just incredible!' And I think it *is* incredible. Like *Doctor Who*. I mean, this is on safer ground, because it's been tried and tested, and it's a familiar character. But I think that it had to stop."

"Russell's scripts are flamboyant, outrageous and so, so exciting…"

At the time of our interview, the second series of *Life on Mars* is midway through transmission, so **DWM** hasn't yet discovered whether Sam Tyler is stark-raving cuckoo, in a comatose state, or off his head on disco biscuits – and John isn't telling. "Already, with the second series, I'm getting the feeling," he admits, "that people are thinking that the show has become a bit I don't know if there's a formula for success, because a lot of things don't work, and a lot of things that get made are rubbish. Not this, obviously. This is brilliant."

So what's next for John? He's reached that stage of his career where he turns down more than he accepts. He can pick and choose. "After this," he considers, "I'm going to spend some time with my family. Three days after Molly was born, I had to come and do this. The things I do for my boy! I'm going to do a play in London so that I get to stay at home for a while." From April until the beginning of June, John took the title role in an odd-couple comedy, *Elling*, at the Bush Theatre, London. The play was a sell-out, and got rave reviews. "And then," he continues, "there are a couple of movies knocking around that I might be doing." Indeed, John is reuniting with his *Life on Mars* co-star Philip Glenister – with whom he also appeared in *Clocking Off* and *State of Play* – in a 1980s-set crime film, *Tuesday*, in which the pair play bank robbers. "Basically, I'm trying to keep away from telly," he explains, "for the rest of the year if I can, cos I'm really aware of overdoing it. That's pointless. I'm going to stay away for a while, and do some films. I prefer films to television, and one-off plays to series, to be honest." So *Doctor Who* was lucky to get him. As John puts it – "I don't want people to get sick of my face."

▲ *Just one big psychotic family – the Master and Lucy with a horribly aged Doctor at the cliffhanger to The Sound of Drums.*

◀ *John as Sam Tyler in Life on Mars.*

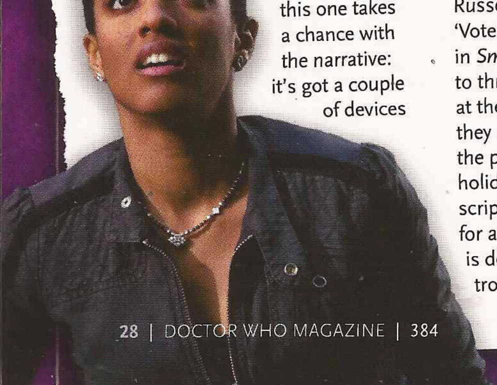
TV PREVIEW *Extra!*

EPISODE 13:
LAST OF THE TIME LORDS

"I LOVE A FINALE," SAYS Russell T Davies, the scripter of the bumper-length closing episode of Series Three, *Last of the Time Lords*. "It's a chance to write things on a great scale, cos we always squirrel away a bit of money for the last episode. Also, this one takes a chance with the narrative: it's got a couple of devices that we haven't used before on *Doctor Who*. Enormous fun to write, and exhausting! But for all the spectacle, it's a great character piece, and that's what I enjoy writing most of all."

For the Doctor, Martha, and Captain Jack, the stakes are higher than ever before. "This is the end of a 13-week saga," considers Russell, "which started with that 'Vote Saxon' poster behind Martha in *Smith and Jones*. So it's time to throw anything and everything at the main characters, and see if they survive. That's the nature of the programme. The Doctor on holiday would be the most boring script ever! He might keep wishing for a quiet life, but the character is designed to encounter trouble and to right wrongs. Automatically, the moment there's a problem, the Doctor and his companion rise to the fore and show their finest qualities. That's what they were created for."

Russell is, with good reason, over the moon with *Last of the Time Lords*. "Thrilled with it," he says. "By the time that you read this, you'll already have seen the awesome end to *The Sound of Drums* – imagine getting to write that, and then see it realised on screen!" But there were surprises, even for Russell. "We loved the episode so much that we just didn't want to cut it down to the required running length… and, thankfully, BBC One agreed, so the episode is a grand fifty-one-and-a-half minutes long. How bleedin' fantastic!"



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BROADCAST 30 June, BBC One

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WRITER Russell T Davies

DIRECTOR Colin Teague

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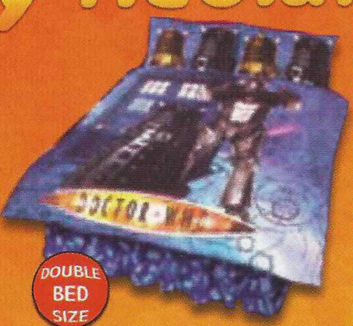

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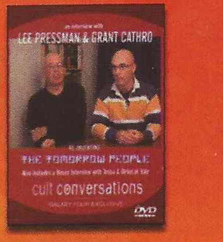

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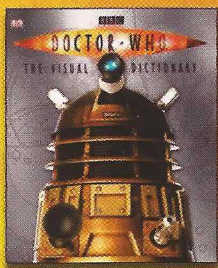

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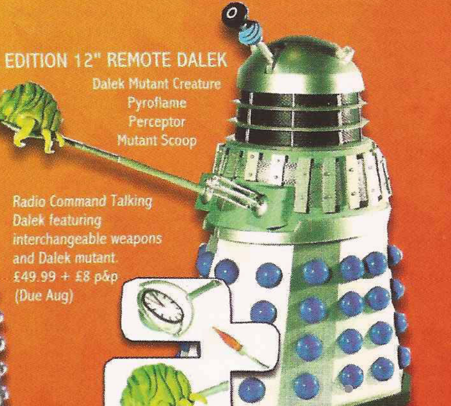

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VOTE McFLY!

DWM indulges its *Smash Hits* fantasies with *Doctor Who*'s latest celebrity guest stars. **Benjamin Cook** meets the poptastic **McFly**!

"THAT WAS SO LAME," laughs Harry Judd, McFly's 21-year-old drummer. "Can we go again?"

"You really need to sell it to us this time," stresses Susie Liggat, the director of McFly's blink-and-you'll-miss-'em *Doctor Who* guest spot in *The Sound of Drums*. "You're appealing to your fans. You're urging them to go out and vote for Harold Saxon. You've got to believe in it."

It's Thursday 22 February, and the four members of pop band McFly are stood precariously on a sofa in the foyer of their record label's headquarters on West London's Kensington High Street. Along with Sharon Osbourne and Tory MP Anne Widdecombe, McFly are this year's surprise celeb cameo. The boys have two lines to say to camera: 'Vote Saxon! Go Harry!' "There's a safety issue," sniggers Dougie Poynter, 19, when Susie suggests that jumping backwards off the sofa at the end of each take is a good idea.

"Oh, behave yourself," Danny Jones, 20, tells Dougie, with dangerous optimism.

"Go again," says Susie. "Be natural. Maybe without the tonguing," she adds, as Dougie sticks out his tongue and wiggles it about, "or you'll gain a whole new audience that you really don't want. Or maybe you do?"

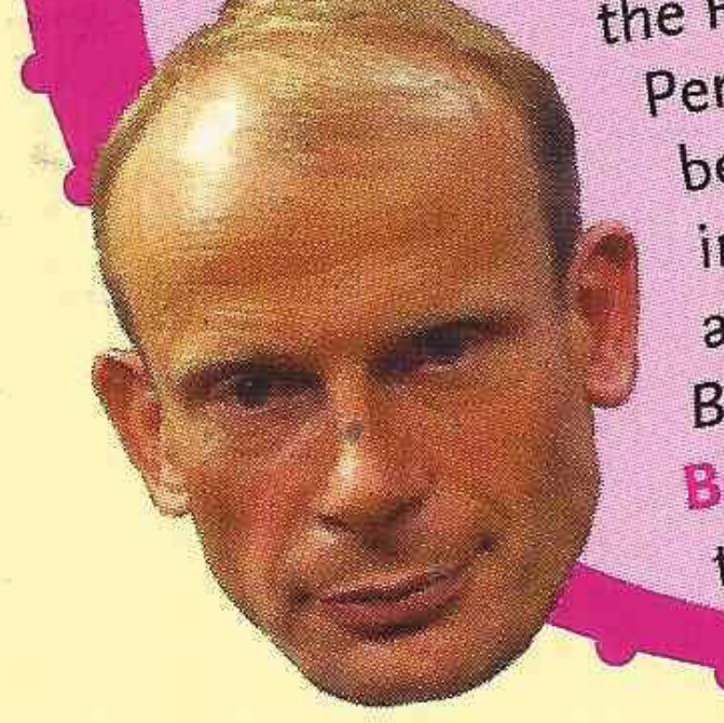
"You've confused him now," grins Tom Fletcher, 21, the band's founding member.

Okay, while there's confusion in the air, how about an interview with the boys for **DWM**? Yes, you read that right. Ah, just go with it, faithful reader – we're pretty damn mainstream these days...

McFACT!

The Sound of Drums is definitely McFly's greatest achievement to date (ahem!), but also they've released three albums, and are listed in the *Guinness Book of Records* as the youngest band ever to have their début album reach the top position, an accolade previously held by the Beatles. If Danny had his own TARDIS, he says he'd go back to 1966, and hang out with the Fab Four.

McFACT!



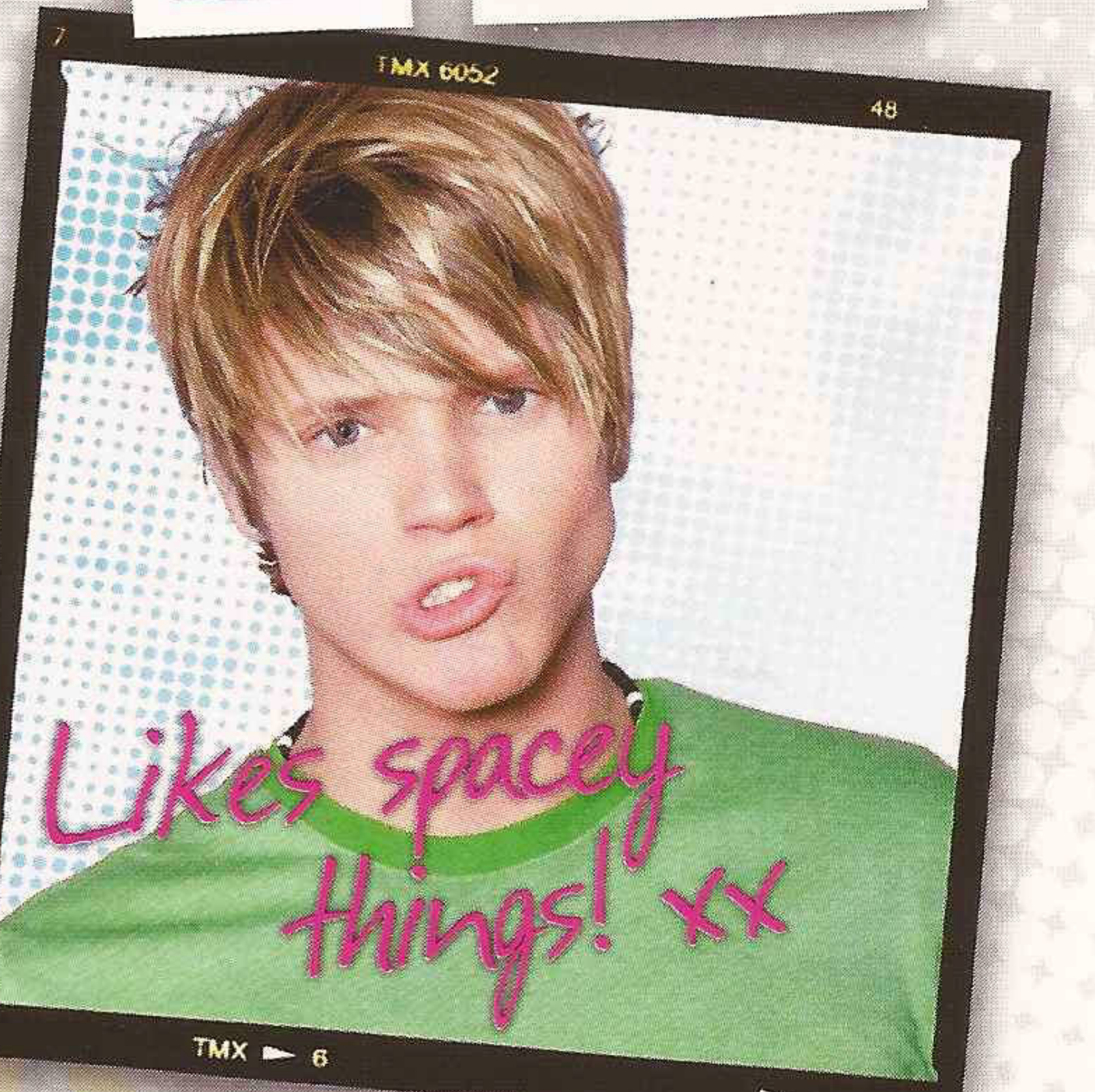
Various newsreaders have appeared as themselves in *Doctor Who* over the years. The first was **Kenneth Kendall**, who cameoed in 1966 serial *The War Machines*. More recently, **Huw Edwards** contributed to 2006's *Fear Her*, and **Andrew Marr** mugged his way through 2005's *Aliens of London*. "I've made it at last," enthused Marr. "For someone of the Patrick Troughton, Jon Pertwee era, this is a bit like being asked to carry a spear in the first performance of a lost Shakespeare play." *Blue Peter* presenter **Matt Baker** also appeared in this episode.

Hello, McFly. Have you enjoyed appearing in Doctor Who?

Harry: 'Vote Saxon! Go Harry!' How do I say that without sounding like an arse?
Danny: Why's it so hard when you're given lines?
Tom: It's acting, guys. Come on!

Have you been practising?

Tom: We've been rehearsing that line for the last six weeks.



You're playing yourselves. How have you got into character?

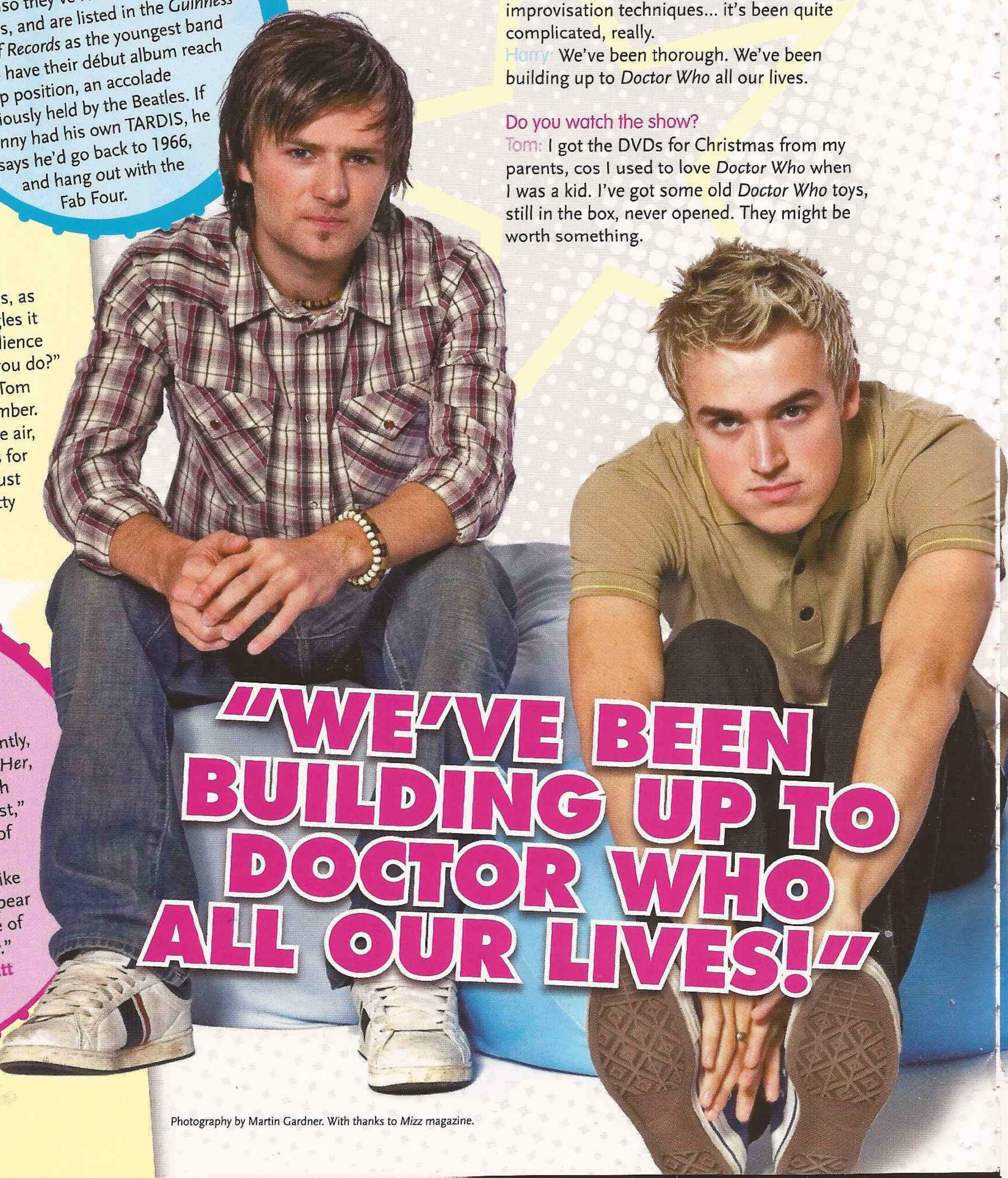
Dougie: Yoga.
Harry: Lots of research. We've read up on ourselves.
Tom: We've had acting training, various different improvisation techniques... it's been quite complicated, really.
Harry: We've been thorough. We've been building up to *Doctor Who* all our lives.

Do you watch the show?

Tom: I got the DVDs for Christmas from my parents, cos I used to love *Doctor Who* when I was a kid. I've got some old *Doctor Who* toys, still in the box, never opened. They might be worth something.
Danny: You should eBay them, Tom.
Tom: I watched the Christmas Day episode as well.
Harry: I've never seen *Doctor Who*. I don't like doctors.
Dougie: Our doctor that we all share once injected Harry with water.
Harry: He stuck the needle in, and then went, 'Oops.' That's not what you want to hear when you've just been given an injection! He'd forgotten to put the medicine in the syringe.
Dougie: He's a good doctor, though.

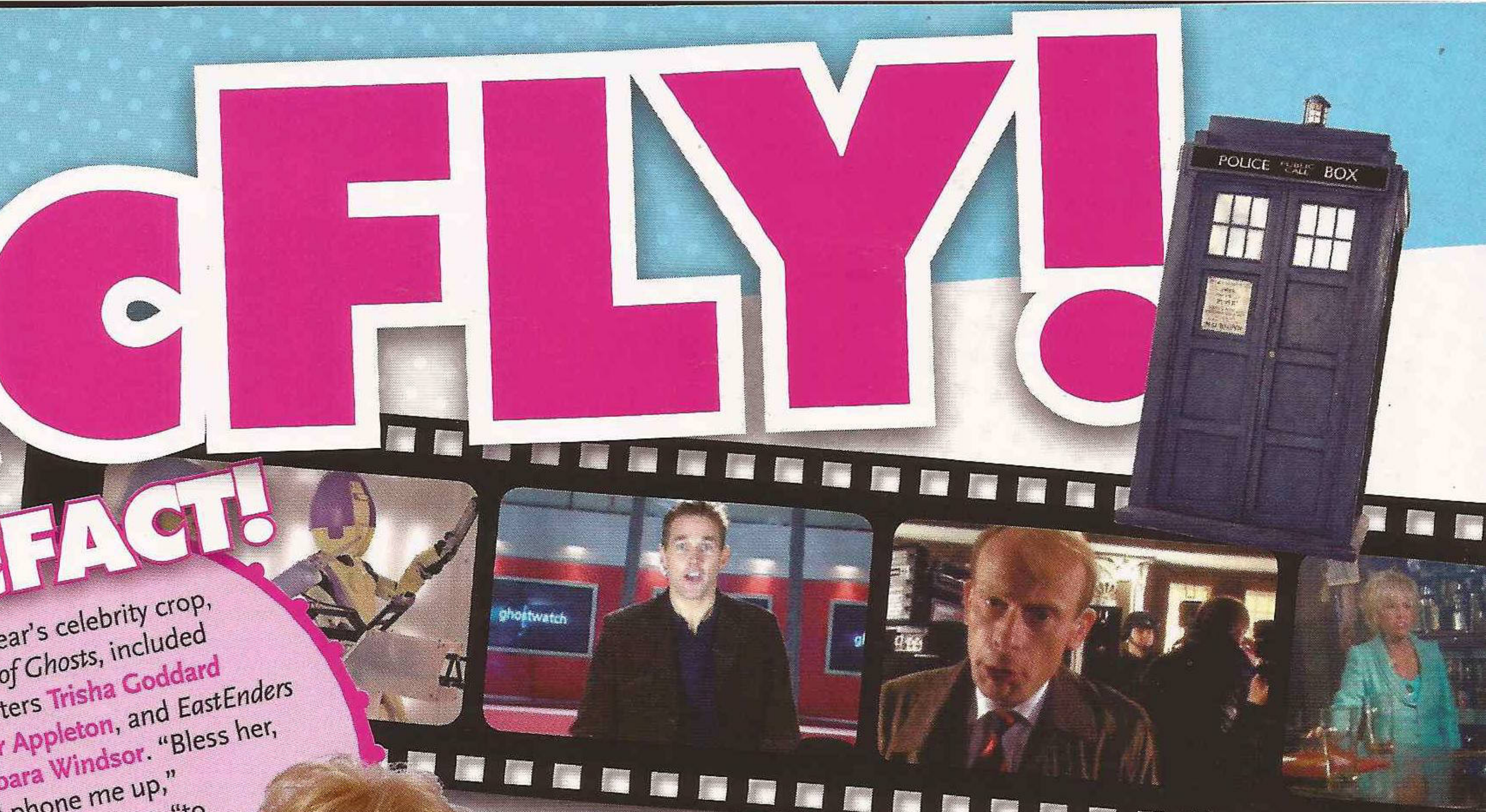
He sounds it.

Tom: No, he is.
Dougie: Not as good as Doctor Who.
Harry: It could have been a lethal injection!
Tom: Harry's been a bit different ever since.
Dougie: He's got water powers! Like Spider-Man, but plainer.
Tom: He's turned into a *Doctor Who* monster!
Harry: I've got gills and everything.
Tom: He can breathe underwater.
Dougie: He can pee himself whenever he wants.



"WE'VE BEEN BUILDING UP TO DOCTOR WHO ALL OUR LIVES!"

Photography by Martin Gardner. With thanks to Mizz magazine.



McFACT!

Last year's celebrity crop, in *Army of Ghosts*, included TV presenters **Trisha Goddard** and **Alistair Appleton**, and *EastEnders* actress **Barbara Windsor**. "Bless her, Barbara did phone me up," recalled Russell T Davies, "to change a couple of words to make them more 'Peggy'. But she knows that character best, so I was delighted."

That's a unique view to share in public. Aren't you given media training when you become a pop star?

Tom: Dougie was off sick that day.

What are you advised not to say in interviews, Dougie?

Dougie: Anything, really.
Harry: You never know what he'll come out with.

Now, you were all naked on the cover of a recent Attitude magazine. Dougie, I clocked the sci-fi tableau tattooed on your arm and chest. You're not a closet sci-fi geek, are you?

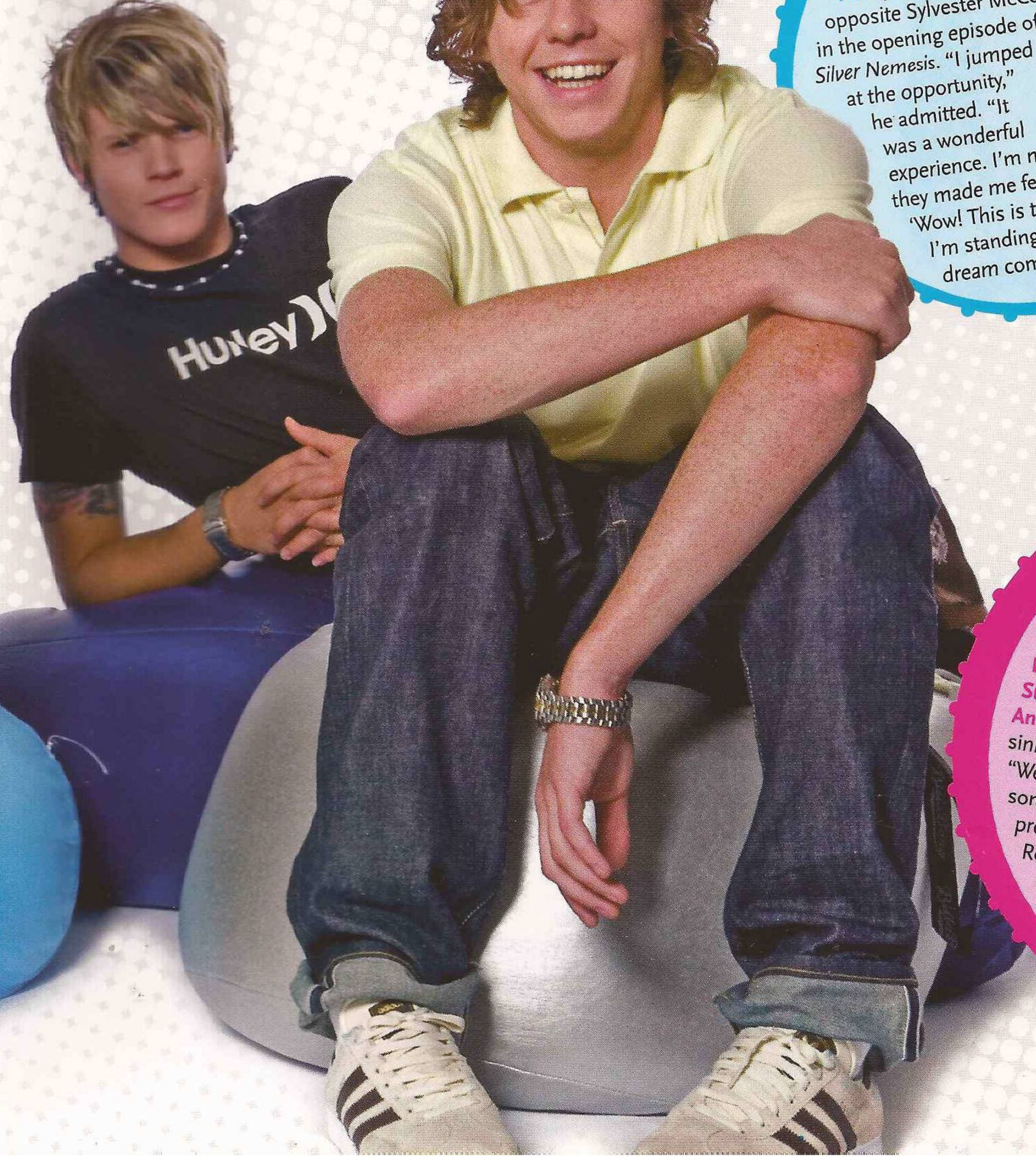
Dougie: I've always liked *Star Wars* and spacey alien things, yeah, and I like cartoons and that, so I just put them together. I like bright colours on tattoos. It really hurt. I passed out when he'd finished.

That's not very rock 'n' roll!

Dougie: I know, I know, but I hadn't eaten, and I'd been laying there for 13 hours. ▶

McFACT!

In 1988, famous jazz saxophonist **Courtney Pine** played himself opposite Sylvester McCoy in the opening episode of *Silver Nemesis*. "I jumped at the opportunity," he admitted. "It was a wonderful experience. I'm not an actor, but they made me feel at ease. It was, 'Wow! This is the real Doctor! I'm standing here! This is a dream come true!'"

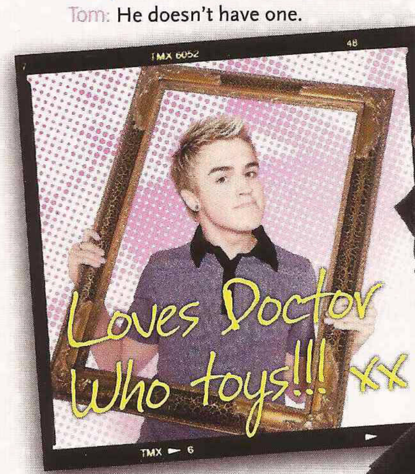


McFACT!

Episode 12 of each series of the revived *Doctor Who* has featured celebrity guest spots, most prominently Series One's *Bad Wolf*, in which TV personalities **Davina McCall** (Davinadroid), **Trinny** and **Susannah** (Trine-e and Zu-Zana), and **Anne Robinson** (Anne Droid) voiced sinister robot versions of themselves. "We thought we'd have to get somebody to imitate Anne's voice," producer Phil Collinson said of Robinson, "cos I couldn't imagine that she'd appreciate quite how terrifying the satire was, but, to our surprise, she absolutely loved it."

◀ **You lost all your clothes in the video for your single Please Please, and during the Attitude photo shoot, and again on stage at G-A-Y recently. But you're not naked in Doctor Who. Isn't this a serious oversight?**
Dougie: I look rubbish naked.
Tom: It would be quite funny, though, wouldn't it?
Dougie: Yeah, just standing there, hands on hips – 'Vote Saxon!' – with it all hanging out.

Have you chosen your own clothes today, or do you have stylists?
Tom: No, we don't. I wore this yesterday, and I smell now.
Dougie: I picked out this combo this morning before my driving lesson. I thought, 'Hmm, a purple hat will top up my *Doctor Who* experience.' Can I ask, why's it called *Doctor Who*?
Danny: It's a mystery, Dougie.
Harry: What's his first name?
Tom: He doesn't have one.

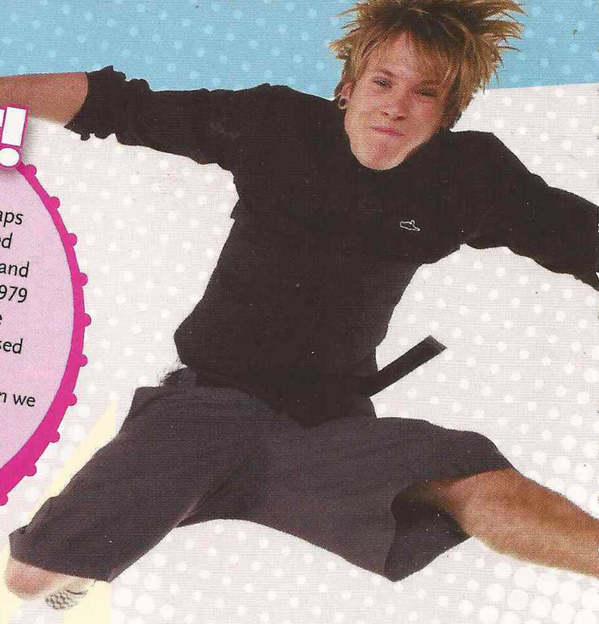

TMX 6052
48
Loves Doctor Who toys!!! xx
TMX 6

No one knows, Harry.
Harry: Is his surname Who?
Dougie: Is his first name Doctor?
Danny: Is there a reason why he changes his face all the time?
Tom: He's an alien.
Danny: Is he?!
Harry: In the old series, it was always the same actor, wasn't it?
Tom: No, there were loads of them. It's like James Bond.
Danny: What, well-known actors? Or just randoms?
Harry: Could one of *us* play Doctor Who for an episode?

No. Please tell our readers something that they didn't know about McFly.
Harry: Something that I can tell the **Doctor Who Magazine**? Um – before we knew each other, me and Tom both went to the same Limp Bizkit concert.

That's not very interesting for Doctor Who fans though.
Harry: Actually, I'm gay.

Now, that's more like it!
Harry: And so is Tom.
Tom: [Nods] It had to come out eventually. ■

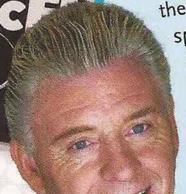


McFACT!

They weren't playing themselves as such, but perhaps still *Doctor Who*'s most celebrated celebrity cameos are **Eleanor Bron** and **John Cleese**'s turns as art critics in 1979 serial *City of Death*. "We burst into the studio," recalled Bron, "quickly rehearsed our single scene, recorded it – and then we left as if nothing had happened! It was very funny." Exquisite, simply exquisite.

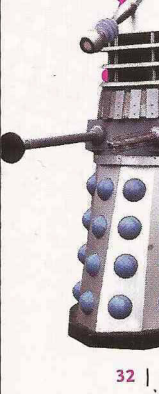
McFACT!

Paranormal 'expert' **Derek Acorah** appeared in *Army of Ghosts*. "It's a bit of a mickey-take," confessed the psychic. "The Doctor finds that spirits and ghosts have invaded, so he gets me along to see what we can do about it. It's only a small part, but there's a bit of fun to it. I'm there saying, 'I might as well go now. They're all out there and I can't do anything about them. I'm redundant!'"



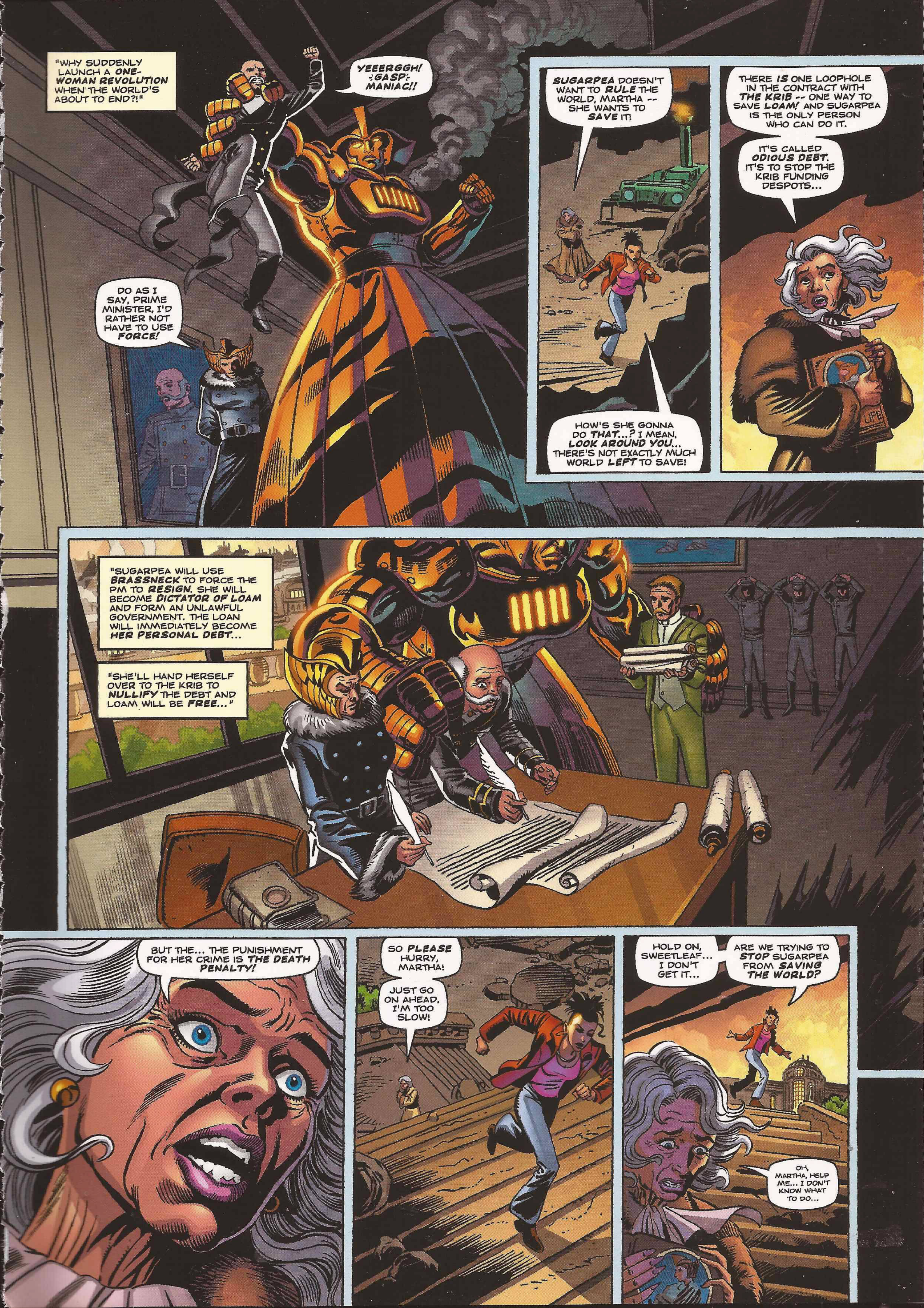
McFACT!

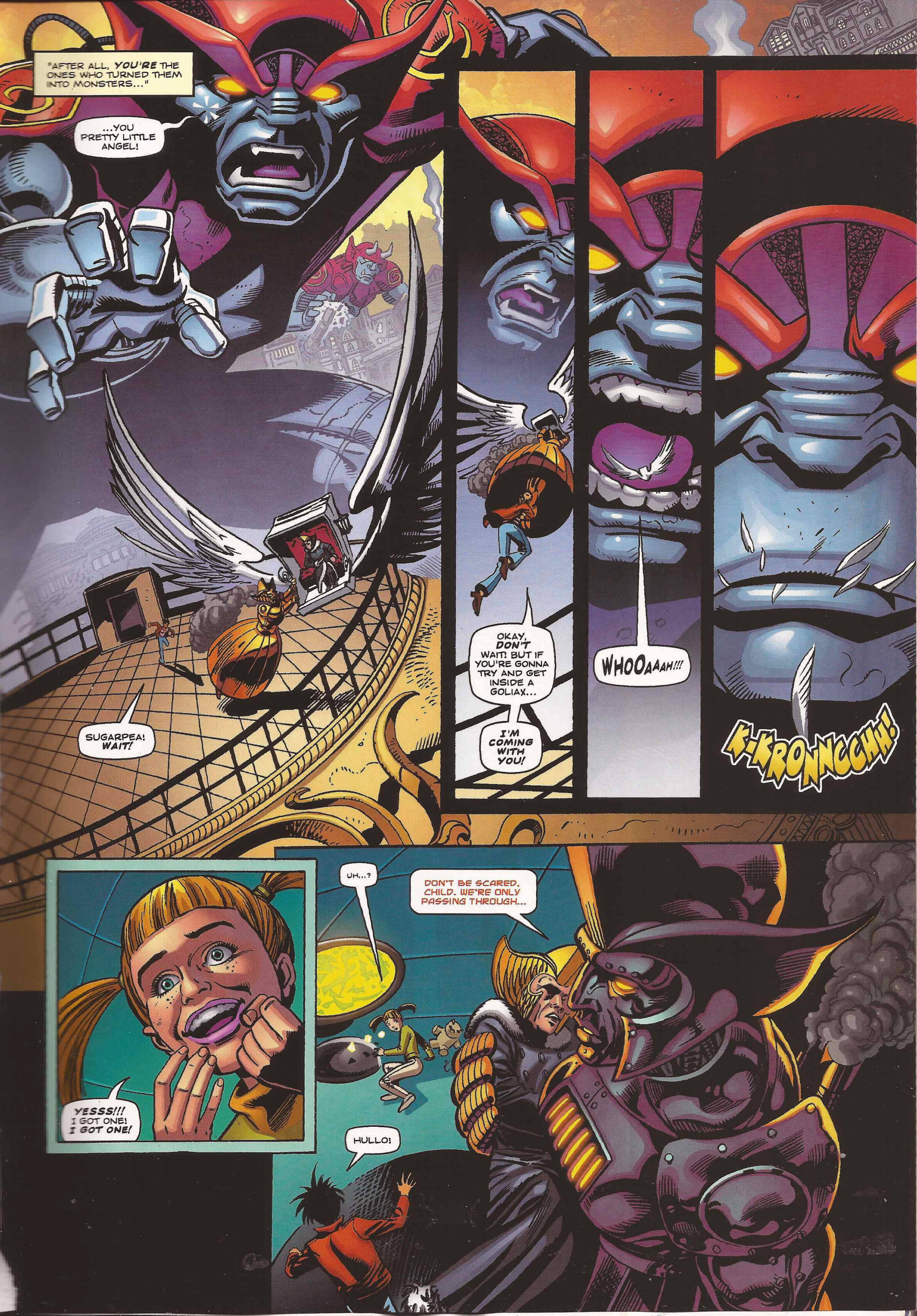
The Beatles were, in fact, *Doctor Who*'s first celebrity cameo. A clip of them performing *Ticket to Ride* on *Top of the Pops* appeared on the Time-Space Visualiser – a TV-like apparatus that could show the TARDIS crew any event in time and space – in 1965 Dalek caper *The Chase*. "They were so hot at the time, you couldn't avoid the Beatles," remembers Terry Nation, the writer. "I remember with great pride that the commercial channel was running The Beatles at the same time – and *Doctor Who* got the ratings! I was pretty pleased with that."

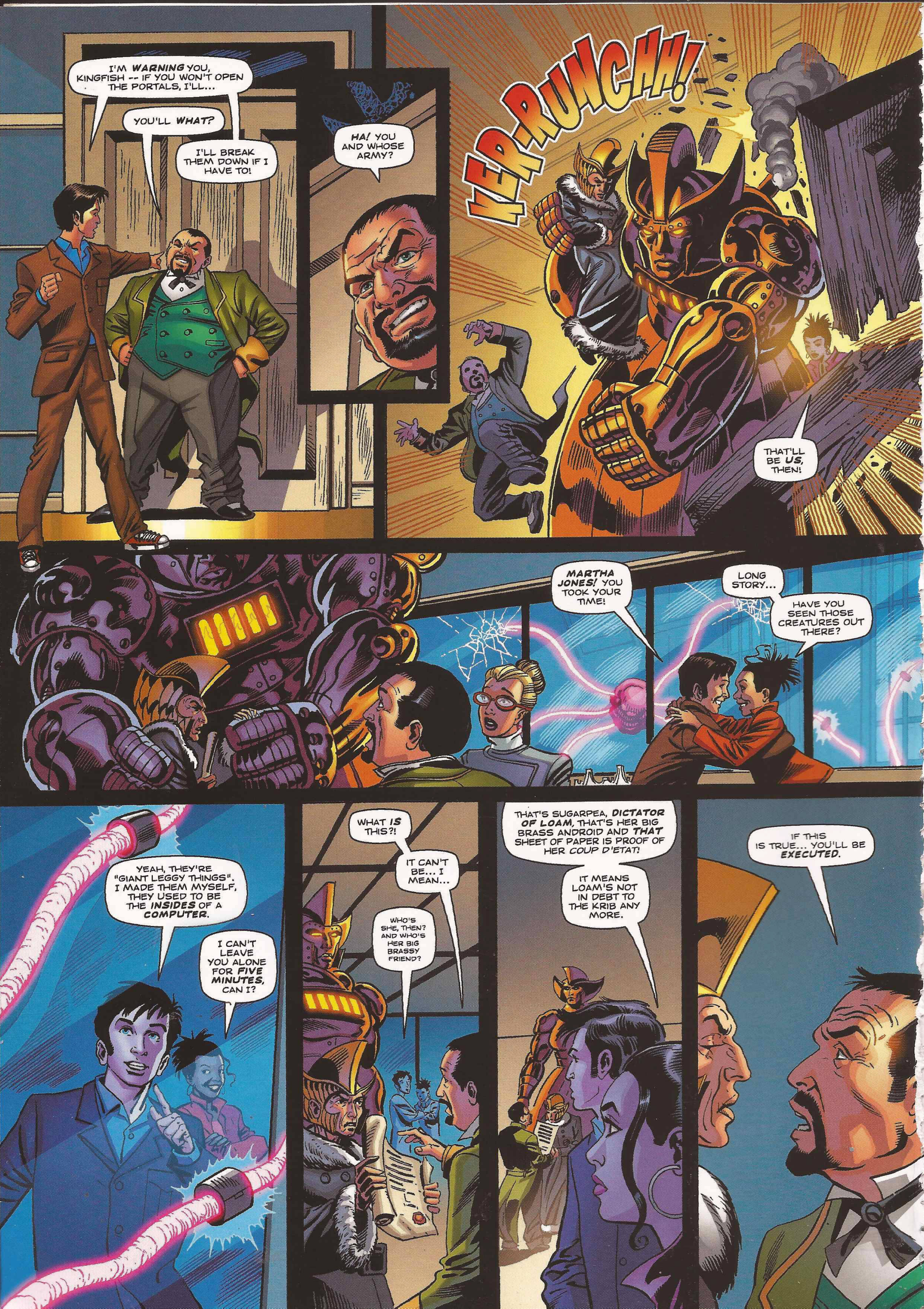


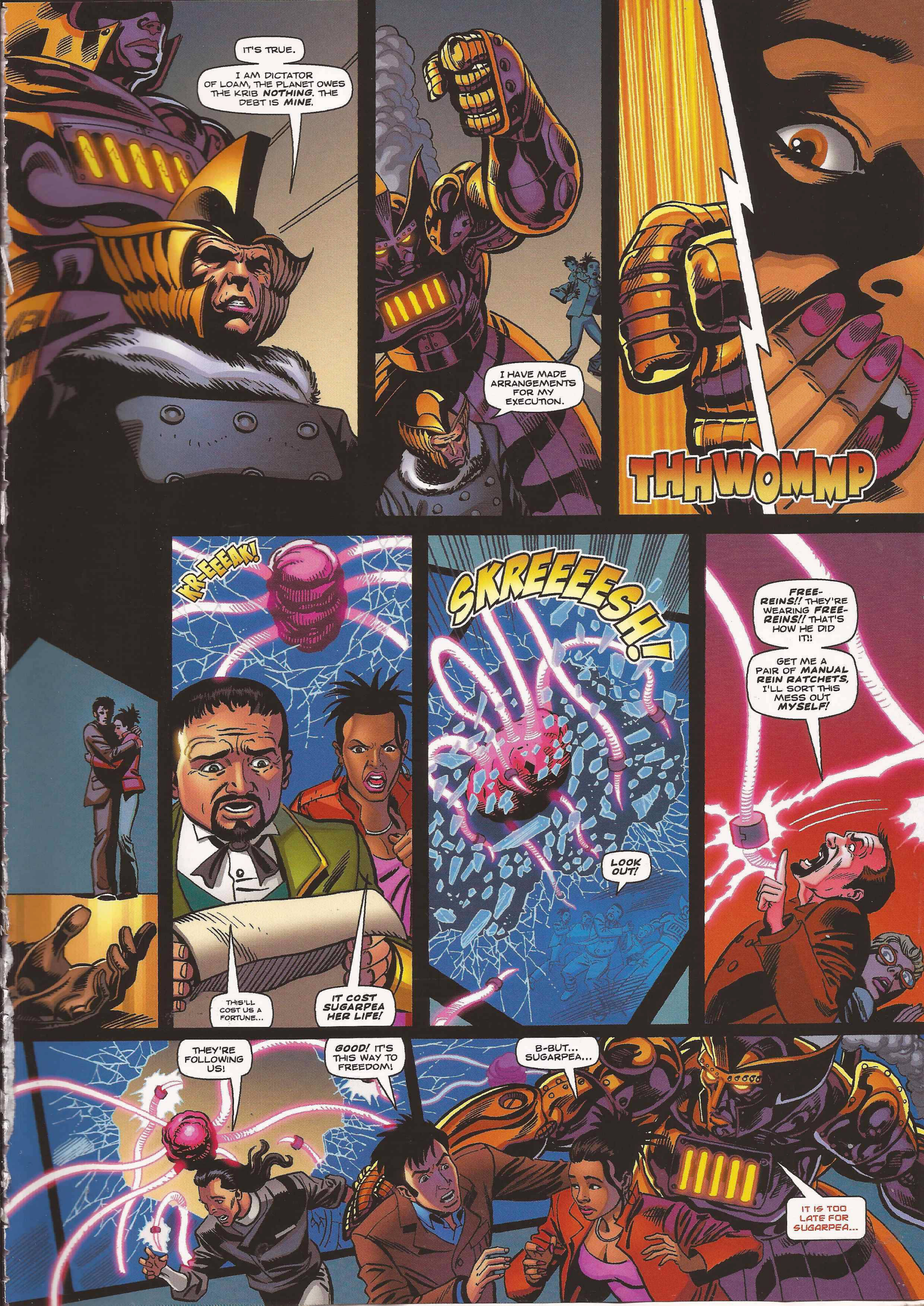
IT'S HARD TO DISLIKE MCFLY. Given that pop music has widely been pronounced dead, McFly continue to buck the trend, turning out hit after hit after chart-topping hit. They are, despite their pop credentials, effortlessly cool. Yes, even when giving an impromptu rendition of the *Doctor Who* theme tune in between takes. McFly is the boy band that Mr Saxon himself would have gone for, had he been in one. (Pretty sure that he wasn't. Unless he was that short, wiry fella in Another Level?) Yesterday, writer Russell T Davies explained to **DWM**: "McFly fit this episode, I wrote them in, and *no one* said 'no'. If they'd got in the way of the plot, they wouldn't exist. They're part of the story, not added in afterwards, and they agreed immediately. Those magic words – 'Doctor Who' – open doors. McFly are enormously busy, but filming only required half-an-hour in London, and everyone at Island Records was incredibly helpful.

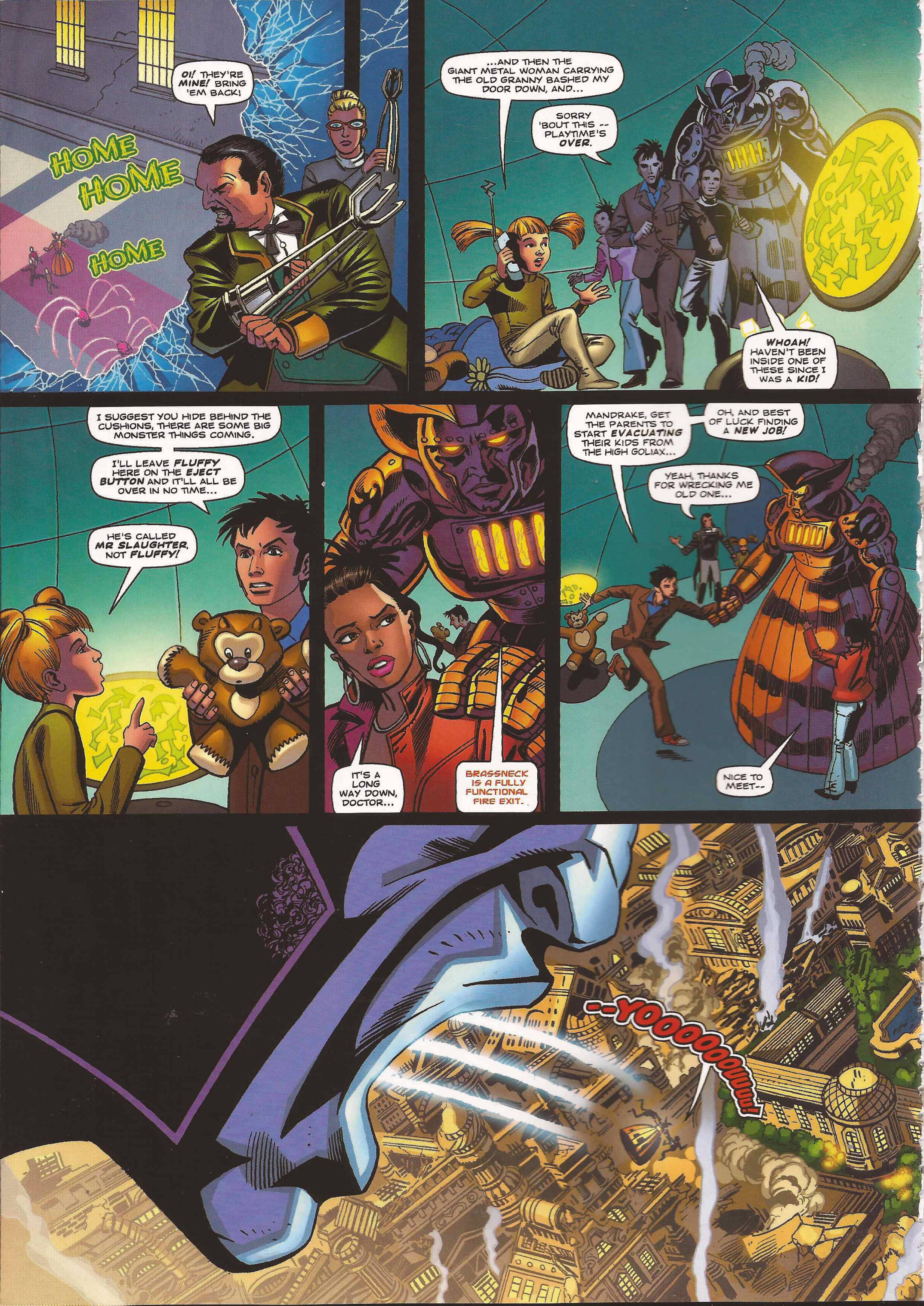
"Mmm, that quiet blond one with the little nose," texted Russell to **DWM** during the interview, meaning bassist Dougie. "Give him my love, won't you? Give him my number. But do not repeat this with Anne Widdecombe!"

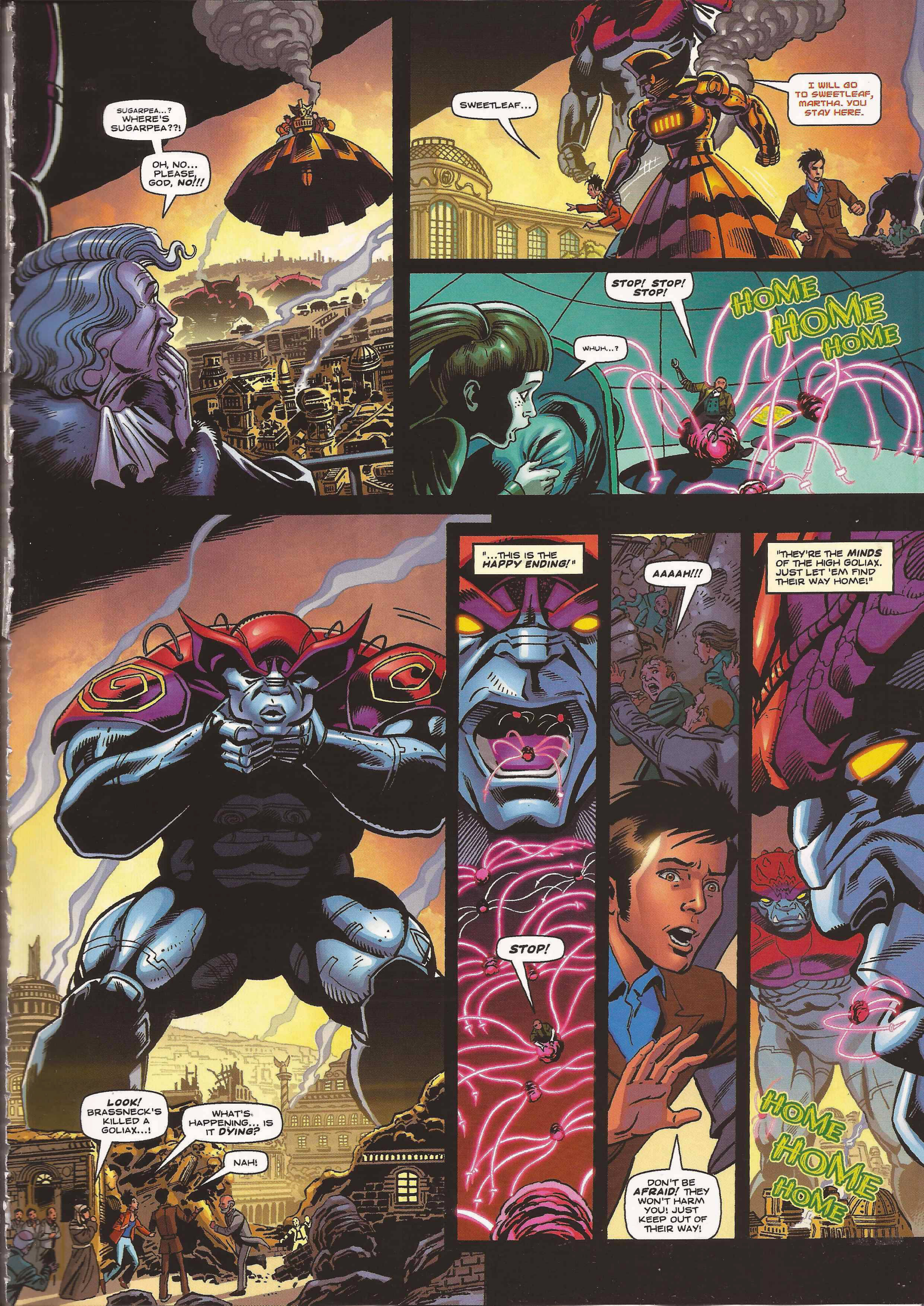

"WHY SUDDENLY LAUNCH A **ONE-WOMAN REVOLUTION** WHEN THE WORLD'S ABOUT TO END?!"
YEEERGGH! ~GASP~ MANIAC!!
DO AS I SAY, PRIME MINISTER, I'D RATHER NOT HAVE TO USE **FORCE!**
SUGARPEA DOESN'T WANT TO **RULE** THE WORLD, MARTHA -- SHE WANTS TO **SAVE** IT!
HOW'S SHE GONNA DO **THAT...?** I MEAN, **LOOK AROUND YOU...** THERE'S NOT EXACTLY MUCH WORLD **LEFT** TO SAVE!
THERE **IS** ONE LOOPHOLE IN THE CONTRACT WITH **THE KRIB --** ONE WAY TO SAVE **LOAM!** AND SUGARPEA IS THE ONLY PERSON WHO CAN DO IT.
IT'S CALLED **ODIOUS DEBT.** IT'S TO STOP THE KRIB FUNDING DESPOTS...
LIFE
"SUGARPEA WILL USE **BRASSNECK** TO FORCE THE PM TO **RESIGN.** SHE WILL BECOME **DICTATOR OF LOAM** AND FORM AN UNLAWFUL GOVERNMENT. THE LOAN WILL IMMEDIATELY BECOME **HER PERSONAL DEBT...**
"SHE'LL HAND HERSELF OVER TO THE KRIB TO **NULLIFY** THE DEBT AND LOAM WILL BE **FREE...**"
BUT THE... THE PUNISHMENT FOR HER CRIME IS **THE DEATH PENALTY!**
SO **PLEASE** HURRY, MARTHA!
JUST GO ON AHEAD, I'M TOO SLOW!
HOLD ON, SWEETLEAF... I DON'T GET IT...
ARE WE TRYING TO **STOP** SUGARPEA FROM **SAVING THE WORLD?**
OH, MARTHA, HELP ME... I DON'T KNOW WHAT TO DO...

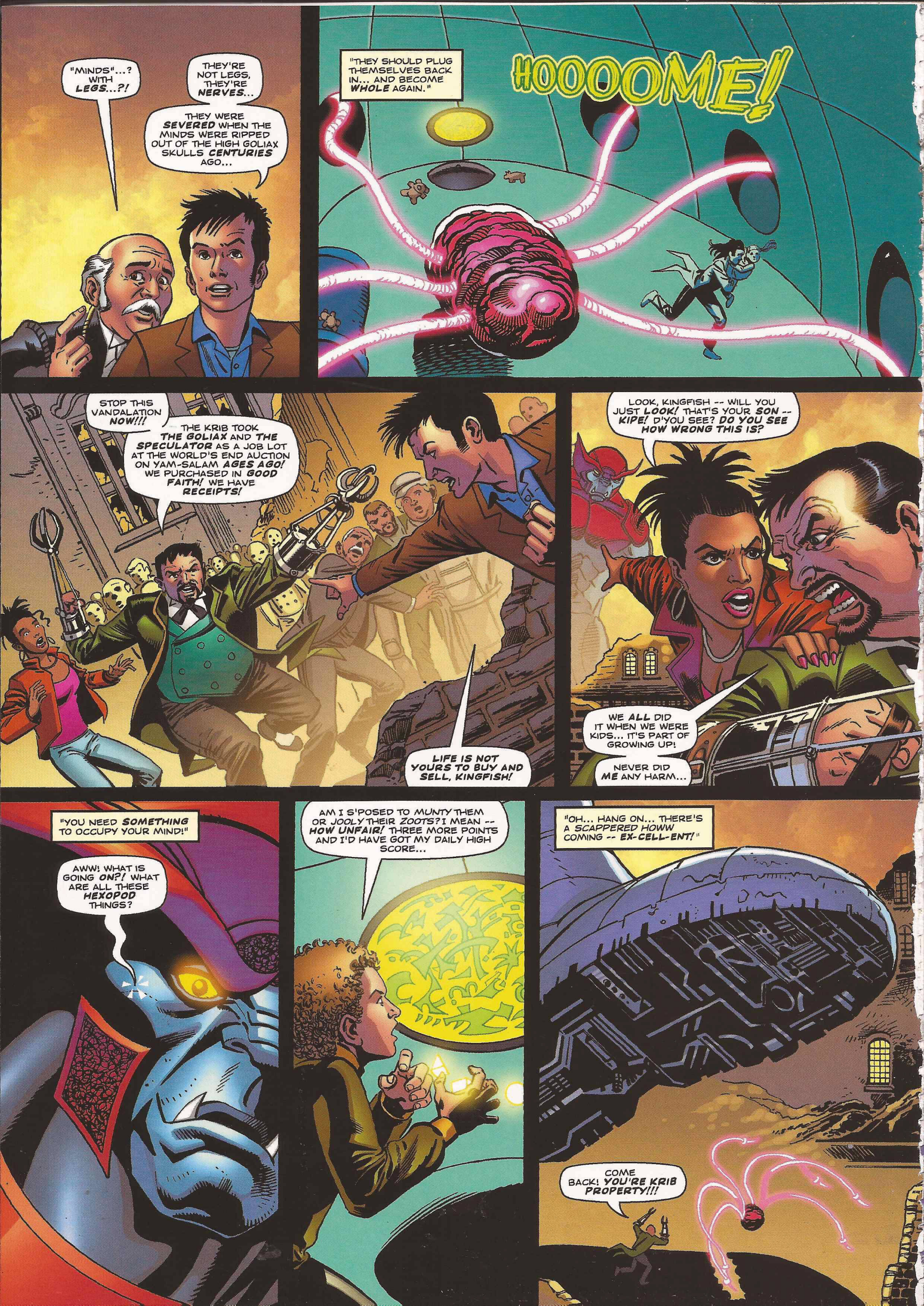

"AFTER ALL, YOU'RE THE ONES WHO TURNED THEM INTO MONSTERS..."
...YOU PRETTY LITTLE ANGEL!
SUGARPEA! WAIT!
OKAY, DON'T WAIT! BUT IF YOU'RE GONNA TRY AND GET INSIDE A GOLIAX...
I'M COMING WITH YOU!
WHOOAAAH!!!
K-KRONNCCHH!
YESSS!!! I GOT ONE! I GOT ONE!
UH...?
DON'T BE SCARED, CHILD. WE'RE ONLY PASSING THROUGH...
HULLO!

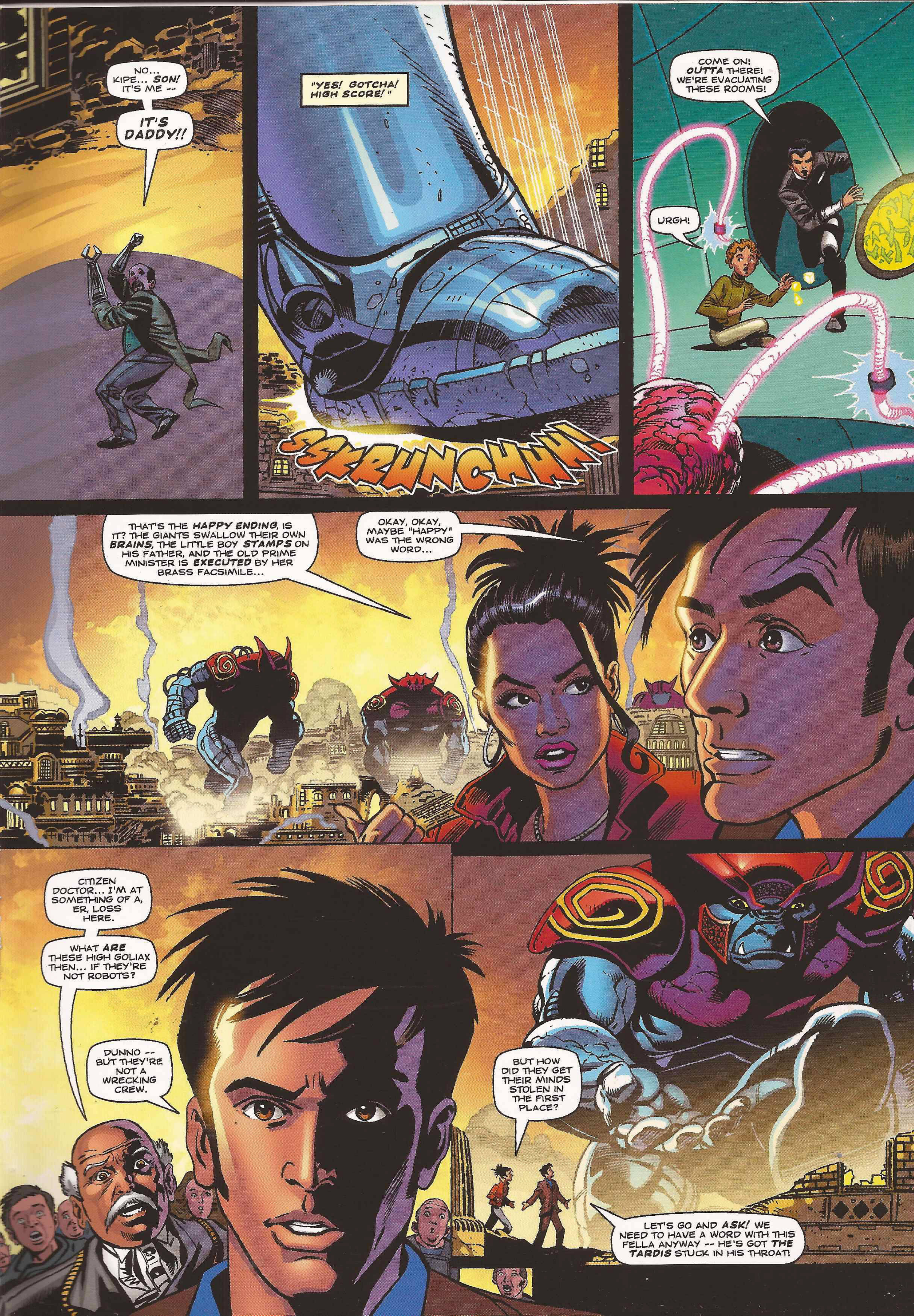

I'M **WARNING** YOU, KINGFISH -- IF YOU WON'T OPEN THE PORTALS, I'LL...
YOU'LL **WHAT?**
I'LL BREAK THEM DOWN IF I HAVE TO!
HA! YOU AND WHOSE ARMY?
KER-RUNCHH!
THAT'LL BE **US**, THEN!
MARTHA JONES! YOU TOOK YOUR TIME!
LONG STORY...
HAVE YOU SEEN THOSE CREATURES OUT THERE?
YEAH, THEY'RE "GIANT LEGGY THINGS". I MADE THEM MYSELF, THEY USED TO BE THE **INSIDES** OF A **COMPUTER**.
I CAN'T LEAVE YOU ALONE FOR **FIVE MINUTES**, CAN I?
WHAT **IS** THIS?!
IT CAN'T BE... I MEAN...
WHO'S SHE, THEN? AND WHO'S HER BIG BRASSY FRIEND?
THAT'S SUGARPEA, **DICTATOR OF LOAM**, THAT'S HER BIG BRASS ANDROID AND **THAT** SHEET OF PAPER IS PROOF OF HER *COUP D'ETAT!*
IT MEANS LOAM'S NOT IN DEBT TO THE KRIB ANY MORE.
IF THIS IS TRUE... YOU'LL BE **EXECUTED**.

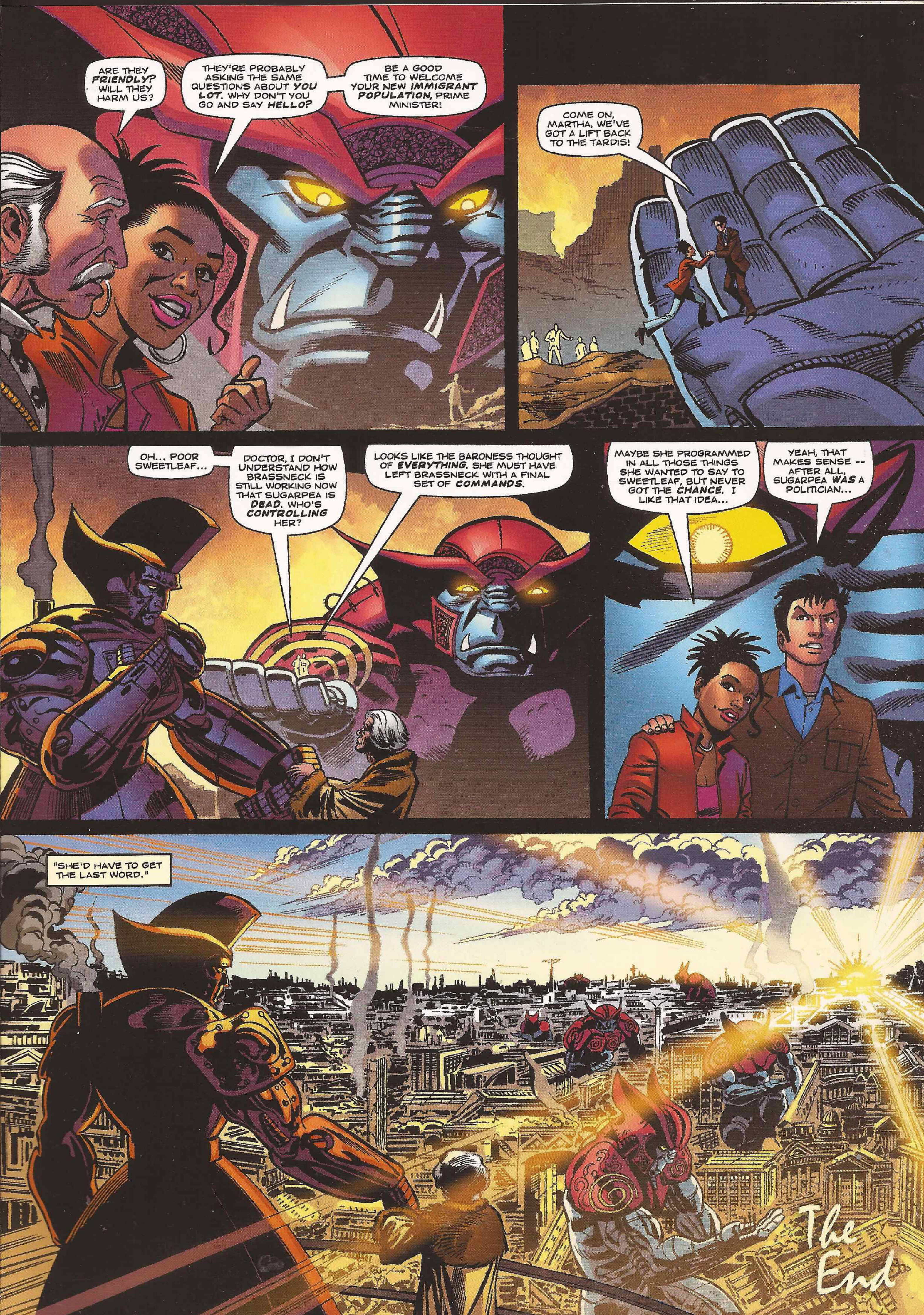

IT'S TRUE.
I AM DICTATOR OF LOAM, THE PLANET OWES THE KRIB NOTHING. THE DEBT IS MINE.
I HAVE MADE ARRANGEMENTS FOR MY EXECUTION.
THHWOMMP
KR-EEEAK!
THIS'LL COST US A FORTUNE...
IT COST SUGARPEA HER LIFE!
SKREEEESH!
LOOK OUT!
FREE-REINS!! THEY'RE WEARING FREE-REINS!! THAT'S HOW HE DID IT!!
GET ME A PAIR OF MANUAL REIN RATCHETS, I'LL SORT THIS MESS OUT MYSELF!
THEY'RE FOLLOWING US!
GOOD! IT'S THIS WAY TO FREEDOM!
B-BUT... SUGARPEA...
IT IS TOO LATE FOR SUGARPEA...

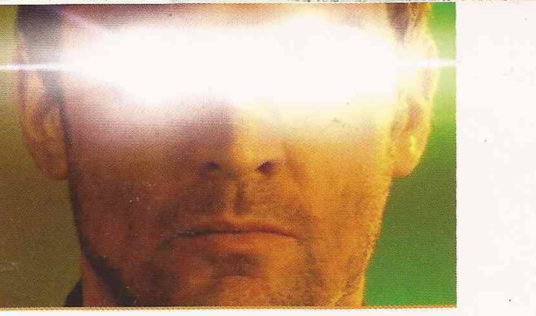

OI! THEY'RE MINE! BRING 'EM BACK!
HOME HOME HOME
...AND THEN THE GIANT METAL WOMAN CARRYING THE OLD GRANNY BASHED MY DOOR DOWN, AND...
SORRY 'BOUT THIS -- PLAYTIME'S OVER.
WHOAH! HAVEN'T BEEN INSIDE ONE OF THESE SINCE I WAS A KID!
I SUGGEST YOU HIDE BEHIND THE CUSHIONS, THERE ARE SOME BIG MONSTER THINGS COMING.
I'LL LEAVE FLUFFY HERE ON THE EJECT BUTTON AND IT'LL ALL BE OVER IN NO TIME...
HE'S CALLED MR SLAUGHTER, NOT FLUFFY!
IT'S A LONG WAY DOWN, DOCTOR...
BRASSNECK IS A FULLY FUNCTIONAL FIRE EXIT.
MANDRAKE, GET THE PARENTS TO START EVACUATING THEIR KIDS FROM THE HIGH GOLIAX...
OH, AND BEST OF LUCK FINDING A NEW JOB!
YEAH, THANKS FOR WRECKING ME OLD ONE...
NICE TO MEET--
--YOOOOOOUUUU!


SUGARPEA...? WHERE'S SUGARPEA??!
OH, NO... PLEASE, GOD, NO!!!
SWEETLEAF...
I WILL GO TO SWEETLEAF, MARTHA. YOU STAY HERE.
STOP! STOP! STOP!
WHUH...?
HOME HOME HOME
LOOK! BRASSNECK'S KILLED A GOLIAX...!
WHAT'S HAPPENING... IS IT DYING?
NAH!
"...THIS IS THE HAPPY ENDING!"
STOP!
AAAAH!!!
DON'T BE AFRAID! THEY WON'T HARM YOU! JUST KEEP OUT OF THEIR WAY!
"THEY'RE THE MINDS OF THE HIGH GOLIAX. JUST LET 'EM FIND THEIR WAY HOME!"
HOME HOME HOME


"MINDS"...? WITH LEGS...?!
THEY'RE NOT LEGS, THEY'RE NERVES...
THEY WERE SEVERED WHEN THE MINDS WERE RIPPED OUT OF THE HIGH GOLIAX SKULLS CENTURIES AGO...
"THEY SHOULD PLUG THEMSELVES BACK IN... AND BECOME WHOLE AGAIN."
HOOOOOME!
STOP THIS VANDALATION NOW!!!
THE KRIB TOOK THE GOLIAX AND THE SPECULATOR AS A JOB LOT AT THE WORLD'S END AUCTION ON YAM-SALAM AGES AGO! WE PURCHASED IN GOOD FAITH! WE HAVE RECEIPTS!
LIFE IS NOT YOURS TO BUY AND SELL, KINGFISH!
LOOK, KINGFISH -- WILL YOU JUST LOOK! THAT'S YOUR SON -- KIPE! D'YOU SEE? DO YOU SEE HOW WRONG THIS IS?
WE ALL DID IT WHEN WE WERE KIDS... IT'S PART OF GROWING UP!
NEVER DID ME ANY HARM...
"YOU NEED SOMETHING TO OCCUPY YOUR MIND!"
AWW! WHAT IS GOING ON?! WHAT ARE ALL THESE HEXOPOD THINGS?
AM I S'POSED TO MUNTY THEM OR JOOLY THEIR ZOOTS? I MEAN -- HOW UNFAIR! THREE MORE POINTS AND I'D HAVE GOT MY DAILY HIGH SCORE...
"OH... HANG ON... THERE'S A SCAPPERED HOWW COMING -- EX-CELL-ENT!"
COME BACK! YOU'RE KRIB PROPERTY!!!


NO... KIPE... SON! IT'S ME --
IT'S DADDY!!
"YES! GOTCHA! HIGH SCORE!"
SSKRUNCHH!
COME ON! OUTTA THERE! WE'RE EVACUATING THESE ROOMS!
URGH!
THAT'S THE HAPPY ENDING, IS IT? THE GIANTS SWALLOW THEIR OWN BRAINS, THE LITTLE BOY STAMPS ON HIS FATHER, AND THE OLD PRIME MINISTER IS EXECUTED BY HER BRASS FACSIMILE...
OKAY, OKAY, MAYBE "HAPPY" WAS THE WRONG WORD...
CITIZEN DOCTOR... I'M AT SOMETHING OF A, ER, LOSS HERE.
WHAT ARE THESE HIGH GOLIAX THEN... IF THEY'RE NOT ROBOTS?
DUNNO -- BUT THEY'RE NOT A WRECKING CREW.
BUT HOW DID THEY GET THEIR MINDS STOLEN IN THE FIRST PLACE?
LET'S GO AND ASK! WE NEED TO HAVE A WORD WITH THIS FELLA ANYWAY -- HE'S GOT THE TARDIS STUCK IN HIS THROAT!


ARE THEY *FRIENDLY?* WILL THEY HARM US?
THEY'RE PROBABLY ASKING THE SAME QUESTIONS ABOUT *YOU LOT*. WHY DON'T YOU GO AND SAY *HELLO?*
BE A GOOD TIME TO WELCOME YOUR NEW *IMMIGRANT POPULATION*, PRIME MINISTER!
COME ON, MARTHA, WE'VE GOT A LIFT BACK TO THE TARDIS!
OH... POOR SWEETLEAF...
DOCTOR, I DON'T UNDERSTAND HOW BRASSNECK IS STILL WORKING NOW THAT SUGARPEA IS *DEAD*. WHO'S *CONTROLLING* HER?
LOOKS LIKE THE BARONESS THOUGHT OF *EVERYTHING*. SHE MUST HAVE LEFT BRASSNECK WITH A FINAL SET OF *COMMANDS*.
MAYBE SHE PROGRAMMED IN ALL THOSE THINGS SHE WANTED TO SAY TO SWEETLEAF, BUT NEVER GOT THE *CHANCE*. I LIKE THAT IDEA...
YEAH, THAT MAKES SENSE -- AFTER ALL, SUGARPEA *WAS* A POLITICIAN...
"SHE'D HAVE TO GET THE LAST WORD."
The End



Giving 200%, it's the

MATRIX DATA BANK ON TOUR

– Dalek Caan, Professor Lazarus, The Living Sun, Sir Alan's ready for you in the boardroom.

– Right. Hello.
– GOOD EVENING, SIR ALAN.
– Good evening, Sir Alan.
– Good evening, Sir Alan, burn with me.

FLARE NECESSITIES

– Right. You know the score, you all lost and I want answers, and I'm gonna fire one of you, all right? Right. First up then, Dalek Caan.

– SIR ALAN?

– What went wrong? My task for you, to create a new Dalek race in 30s New York. And you made a total cock-up of it!

– I DISPUTE THE USE OF THE PHRASE 'TOTAL COCK-UP', SIR ALAN. IT WAS NEARLY–

– Don't talk to me about nearly, Caan, I don't do 'nearly'. Face the facts, you've come back here to the boardroom without your team leader, is that correct?

– DALEK SEC WAS ATTEMPTING TO SUBVERT THE PURITY OF THE–

– Oi oi, never mind that, Caan, did you or did you not exterminate your team leader, yes or no?

– YES, SIR ALAN.

– So in other words, a total cock-up.

– BUT SIR ALAN, DALEK SEC MADE THE WRONG DECISIONS AS TEAM LEADER, HE INTENDED TO WEAKEN THE GLORIOUS INHERITANCE OF THE DALEK RACE BY–

– Yeah, yeah, Caan, *I'm* talking. And while I'm at it, I've got a question here from **DWM** reader **DAWN HURST** via email, and she says "*In* Evolution of the Daleks *how come the Daleks were relying on a solar flare to strike the Empire State Building at night – when surely the sun would be shining on the other side of the Earth?*" Good point, innit, Caan. Well?

– ER... ER... THE ANSWER IS SIMPLE, SIR ALAN. THE DALEKANIUM ADDITIONS TO THE TOWER'S LIGHTNING ROD WERE STRONG ENOUGH TO DIVERT THE POWER OF THE FLARE AND CONDUCT IT AROUND THE EARTH.

– Oh yeah? Come on, Caan, do you really want this job?

– OF COURSE, SIR ALAN.

– Cos if I'm employing you I don't want you exterminating me, do I?

– NO, SIR ALAN.

– And it strikes me that you're trying to push all the ruddy blame onto Dalek Sec. And looking at your CV, it says that as a member of the Cult of Skaro you're meant to think outside the box. Well, you didn't there, did you?

– GIVE ME A CHANCE, SIR ALAN. MAKE ME TEAM LEADER NEXT WEEK AND I PROMISE I WILL SHOW YOU WHAT I CAN DO.

MUTANT PHASE

– Right, Lazarus.

– Peek-a-boo, 'Sir' Alan.

– I don't like your tone, mate. You're lucky to be on this show at all, I'm after young, thrusting executives, and you're seventy-blimmin'-six!

– But look at me now, Sir Alan, am I not young and, ahem, rather gorgeous?

– Never mind that, Dicky, it's no use you being pretty, I can hire pretty people left, right and centre but that's no use if every couple of minutes they're turning into a flipping mutant scorpion throwback slaughtering everything in its path!

– Well, Sir Alan, perhaps one day you'll apologise for being so wrong.

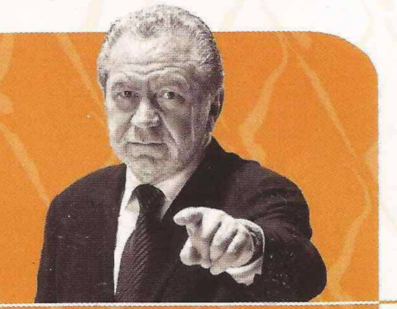
– Don't give me that, I've got a question here from **TOM PATRICK** of Darlington who asks "*What was the cause of Professor Lazarus' mutation? Was the process itself flawed, did the machinery fail, or did the Doctor's interference with the process cause it?*" I'm a bit mystified myself, so come on, Lazarus, answer the question.

– My process was perfectly sound, Sir Alan.

– But your flippin' machine went wrong!

– Well, there was a mechanical issue, yes –

– An issue? If Doctor Who hadn't stopped it, it would've exploded!



THIS MONTH IN THE CITY OF LONDON WITH SIR ALAN SUGAR

– That's not strictly true, Sir A–

– Right, Lazarus, I'll tell you what happened as I see it. You didn't know what you were doing and your machine went off half-cocked, the Doctor stepped in and stopped it blowing up, but the damage to your genetics was caused by the process itself, it was YOUR fault!

– If I may interject, Sir Ala–

– No you may not, and by the way, the woman who put up the investment for the project, Lady Thaw, what happened to her again? Oh yeah, you turned her into a desiccated husk! Is that the kind of business relationship I wanna encourage?

– It won't happen again, Sir Alan.

– I'll come back to you, Lazarus, but now I've got another failure to deal with.

FLAMING CHEEK

– Right, Living Sun. Give me a good reason why you shouldn't be fired.

– Well, technically speaking, Sir Alan, I succeeded in my task and retrieved my stolen solar particles from the *SS Pentallian*.

– But you went a funny bloomin' way about it, didn't you, sunny boy? Here's a question on that very subject from **DEBORAH STONE** of Birmingham, who asks "*In* 42, *why didn't the living sun just ask the crew of the ship to release the stolen particles from their energy scoop? It could certainly communicate with them. In fact, the sun made things more difficult by shutting the doors to the chamber from which the particles could be vented.*" Well?

– That's easily answered, Sir Alan. I mean, those humans were very rude. Frankly, I was livid.

– But you didn't have to go killing 'em, did you, all that 'burn with me' stuff?

– Well they were killing a part of me by scooping off my energy. I wanted to get my own back. So there!

– So rather than communicating with the crew, you got angry and lashed out?

– Why not? I deserve the care and respect you'd show to any other living being, Doctor Who said so!

– I don't like lightweights, Living Sun.

– I'm not a lightweight, Sir Alan, I have a mass of 1.988435×10^{30} kg!

SLING YER HOOK

– Right, decision time. Dalek Caan, you're inflexible and homicidal. Lazarus, I don't know if I can trust you, and I don't like yer hair. But Living Sun, you're too volatile, too angry, too bloody hot. And you were just under three quarters of an hour late for this meeting. I can't see you in my organisation. You're fired!

– That, Sir Alan, is a flame-ist remark...

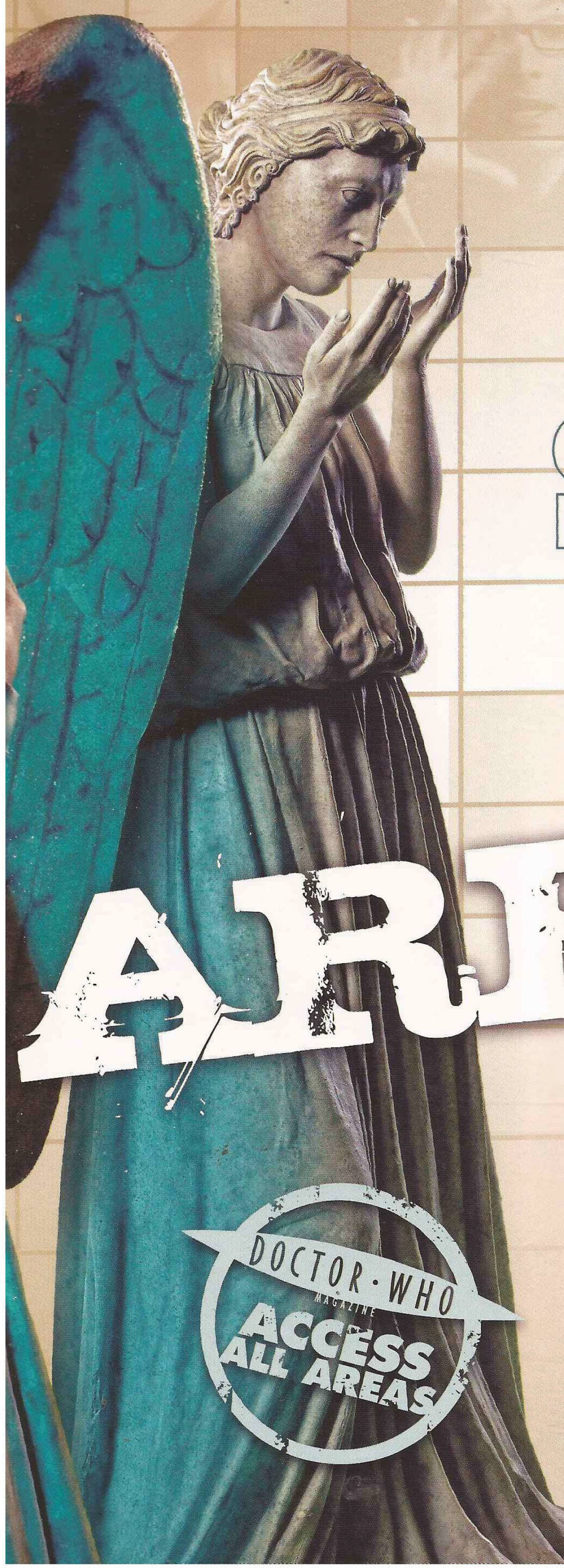
– There's a taxi back to the Toraji system outside, don't keep it waiting, mush.

Turn over now to BBC Two for The Apprentice: You're Fired *where the Living Sun joins Adrian Chiles to talk about Sir Alan and the other contestants. "I quite like Caan, but Lazarus is so creepy and he hogs the bathroom..."*

Favourite Worst NIGHTMARES!

Benjamin Cook follows the adventures of Sally Sparrow from the pages of the *Doctor Who Annual* to the nation's TV screens, and all without blinking...

What I Did on My Christmas Holidays by SALLY SPARROW
ON LOCATION
DOCTOR WHO
BBC
ANNUAL 2006
THRILLING ADVENTURES IN TIME AND SPACE!



"My name is Sally Sparrow. I am 12 years old, I have auburn hair, braces you can hardly see, a dent in my left knee from where I fell off a bicycle when I was ten, and parents. I also have a little brother called Tim. My Mum told Mrs Medford that Tim Wasn't Planned, and you can tell because his nose isn't straight and his hair sticks up and I can't believe you'd do all that on purpose. Or his ears."

So began Sally Sparrow's account 'What I Did on My Christmas Holidays' – as told to Steven Moffat, and published in Panini's *Doctor Who Annual* 2006. It told of the mysterious events that befell 12-year-old Sally at her aunt's cottage one Christmas, and what she discovered under the wallpaper of her bedroom...

"It was 2005, and I was sweltering in Australia," remembers Steven. "I was missing the cold, like all sane people do, when Clayton [Hickman, **DWM** editor] e-mailed me about Christmas, and DWM Annuals – so of course I said yes! I pitched Sally Sparrow, and he liked the idea. And then I was so *appallingly* late with the actual story that the pictures had to be done first. I had to describe to the illustrator [Martin Geraghty] what I wanted. Bonkers! I remember Clayton phoning me at *The Empty Child* press launch: I thought he was going to wish me luck, but he was just all irritable and nagging. With good cause, I guess!"

The following year, Steven was signed up to write for Series Three of *Doctor Who* on the telly, and Sally Sparrow resurfaced. "I was supposed to be doing more than one episode," explains Steven, "then an early episode, then a middle episode... by the time that I begged for a late episode – all this because of escalating work on [his BBC drama series] *Jekyll*, which was filming concurrently – I felt obliged to offer up something to compensate for being a jerk. Having offered to do the Doctor-lite episode, I figured my **DWM** Annual story contained a good device to get the Doc out of the way – communicating through messages on walls, in photographs, and videos. I had so little time to write, I needed to be able to tell the team what I was up to sharpish, and giving them a Panini page reference saved time. It was my desperate attempt to keep a toehold in Series Three, really. Otherwise, I'd have missed a season. Imagine!"

FLASH-FORWARD TO THE TONE

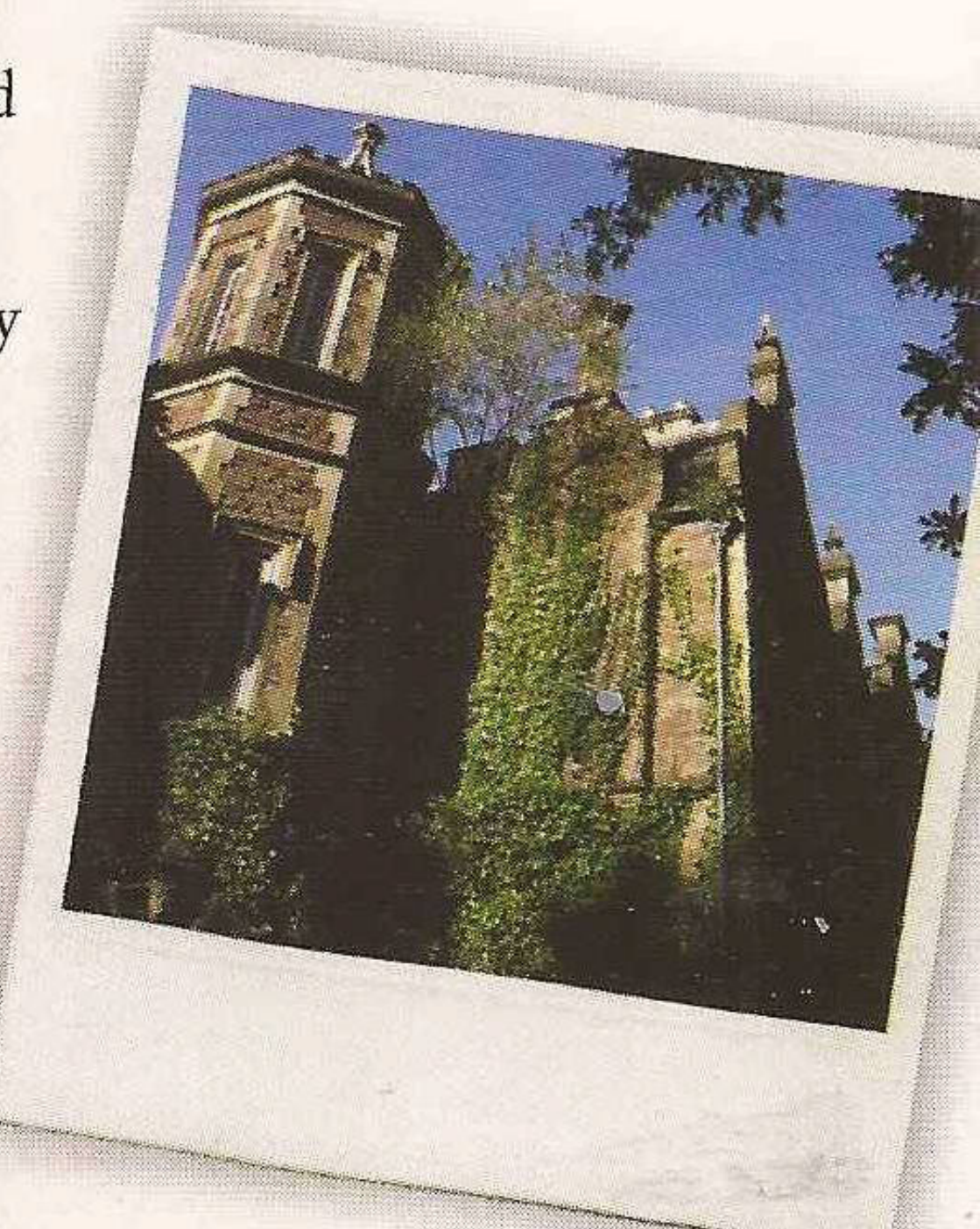
Meeting for *Blink*, on 2 November 2006. "Thank you, Steven, for an amazing script," says showrunner Russell T Davies. "You sort of forget but, three series in, we haven't actually done a haunted house story yet. It's brand new," he urges the production team, "to a lot of the audience – if you're eight years old, so please don't be 30 or 40!"

Russell's all-important 'tone word' for this episode is 'haunted house' – technically, two words, but best not to tell him. "I've been trying to think of what the word would be all day," confesses Steven. "I was thinking 'creepy'..."

"It's not just a haunted house," Russell quantifies. "It's more subtle than that."

"I'd honestly never thought 'haunted house', not once," Steven tells **DWM**, "but Russell was spot on with that tone word. Something like 'gothic' wouldn't have been right. Truthfully, I don't think you should write genre; you should write a good story, and then read it back and discover what it is. 'Haunted house' is exactly what it is."

The main topic up for discussion at the Tone Meeting is how to bring the Weeping Angel statues to life. "Russell ▶



CAREY MULLIGAN

Sally Sparrow

Hello, Carey. Tell us about this Sparrow woman.
"Well... she's a gutsy girl, kind of curious, kind of creative. It never says what her job is, but she's described in the script as 'just a bit mad, just a bit dangerous' – which is the best introduction. I learnt a lot about Sally from the script, but the fun part is filling in the blanks – deciding where she lives, what her job is, and how long she's known the other characters. Hettie [MacDonald, the director] has been incredible: she's such an actors' director, and we've figured it out between us. Hettie has been great at bringing out my brave side. Sally is quite courageous towards the end, whereas *my* natural instinct would be to scream and run away!"

'Just a bit mad, just a bit dangerous.' Sally Sparrow is the Doctor. Discuss.
"She is! The story revolves around her rather than the Doctor. It's really odd doing an episode that has so little of the Doctor in it. I do feel more pressured. But he is there in sort of DVD form. The scene where Finn [Robertson, who plays Larry] and I are acting with David Tennant on DVD was just the most surreal thing that I've ever done! Yeah, it's bizarre. But amazing."

How did you land the role?
"I had to audition. I'd auditioned for other *Doctor Who* parts before, but never quite got there. I really wanted this one, cos it's such a good script. They're all brilliant, but this one is so clever. I found out that I'd got it – what? – a week later, and we had the read-through the very next day! It all happened so fast. It was just me and Lucy [Gaskell, who plays Kathy] in this room full of executive producers and directors of all the departments."

Read-throughs are scary, aren't they?
"I know, it was terrifying! It was horrible. You have to go round the table and say, 'Hi, I'm Carey, I'm playing Sally,' and oh my God – it's awful! But Lucy and I sort of knew each other vaguely from before. We've got on really, really well on this, and I think that's probably due to good casting as much as anything else."

What's the most scared that you've been working on *Blink*?
"Well, we were shooting a scene right at the end, when everything is disappearing and we're freaking out, we're screaming, we're seeing an angel here, and there, and there, and it's supposed to be terrifying – and we were screaming for real, I swear. We were terrified. I was almost crying. I'd never expected it to be that easy to fall for. But you start believing it all... especially when you see the angels. I found it really hard to talk to them, the angel performers, cos I was like, 'I can't treat you like a normal person!'"

That's rude.
"[Guffaws] Not at all. They're scary."

You had just one day on set with David Tennant. Did he live up to expectations?
"You can't *not* get on with David, cos he's so brilliant. He's annoyingly nice. When you're acting with him, he's so engaging. He gives 100% on every single take, whether it's a wide shot or a close-up. He makes everything look so easy. I mean, he does this every single day; we've only been doing it for a fortnight. It's exhausting, but it's so much fun, and no one is taking it too seriously. I mean, we're not making a Spike Lee film; we're making *Doctor Who*. Yesterday was my favourite day, I think, cos Finn and I were throwing ourselves around the TARDIS, which is what it's all about. You get the gig and you're like, 'Wow, I get to go in the TARDIS!' In everyday life, to throw yourself onto the floor is so against your instinct, but here you just do it, without even questioning. I've got bruises all over me today."

on a plinth?" suggests executive producer Julie Gardner.

"The obvious solution," says Phil Collinson, the producer, "is that we've lots of statues in different poses, then [visual effects house] The Mill animate them when they attack the TARDIS at the end."

Or maybe prosthetics master Neill Gorton could make the angels out of rubber? "It depends on the style of the statues," muses Neill. "We can attach clips over their eyes so that they look as if they don't have any."

He shows the group a photo on his laptop of diminutive performer Jimmy Vee as a gargoyle in another production. "That's amazing," gasps Julie. "That's brilliant."

"The advantage," considers Phil, "is we make four suits rather than 16 statues."

"The trouble with that," says Ed Thomas, the production designer, "is you get all the folds in the latex – which will show on screen, won't they?"

"This wouldn't be a problem," Neill insists, "with experienced performers. Anyway, we don't see them move. They're not going to have to."

"What if you make one frozen one," asks Phil, "as well as the costume ones?"

"You only need to see the frozen one a couple of times to sell it," nods Neill. "We'd cast it out of the same mould as the costumes, so they'd be identical."

The director, Hettie MacDonald, decides that she'll storyboard the sequence with the angels in the cellar, and then a decision can be made. "Will we be able to find a cellar that fits?" asks Hettie, as the conversation turns to the TARDIS prop. "If not, does the TARDIS have to be in the cellar?"

"Where's the scariest place you can go in a haunted house?" responds Steven. "The cellar! It's just terrifying."

Russell concurs. "There's no blood, no gore... but it's petrifying, isn't it? I know that's obvious, but

▲ Main picture: Sally (Carey Mulligan) and Kathy (Lucy Gaskell) clamber into Wester Drumlins.

▲ Inset A Weeping Angel gets a touch-up.

▲ Above: Ben (Thomas Nelstrop) relaxes. In Hull. In a cap (sorry Phil!).

◄ Malcolm (Richard Cant) carries out his grandmother's last request...

it's worth saying. This *is* a Tone Meeting. They'll remember this episode forever, those kids watching. *Forever.*"

Also up for debate are the 1920s-set scenes of Kathy and farmhand Ben. In a field. In Hull. "This," marvels Phil, "is how you write period drama – in a field! And it's an empty field at that! Take note, Russell."

"In my extensive research," Steven whispers, "I don't even know where Hull is. I just like the name. Are there fields in Hull?"

"There's a club called Cheeky Monkeys," mutters back Russell. "Imagine that! In Hull!"

And what of the farmhand's headwear? "Does he really need a cap?" questions Phil. "I don't mind. It's only a cap. I'd prefer he didn't have it, but I don't mind. Hmm. Ditch it. He'll only wring it. Or play with it. I hate caps."

That's the cap out. What about Old Billy? Russell wants two different actors – one for each Billy – so that the audience isn't distracted by old-age prosthetics, but Steven is worried that the audience won't buy that it's the same person. "The scene is so beautiful," chips in Phil, "that's why I'd fight for a real old man."

"It's so stark to see a real old man," agrees Russell.

Neill suggests subtle prosthetics on each, like contact lenses or a shaped nose. "Give them both a scar?" puts forward script editor Gary Russell.

"Too obvious," says Steven, shaking his head.

In the *Doctor Who Annual*, the Doctor was trapped in the 1980s, rather than the 60s. Why the decade change? "It was purely about the right time difference," Steven admits. "Billy has to age into an old man, so the 80s wouldn't have done. We don't have the budget to do the swinging 60s anyway, so it was just a back street..."

Phil is more worried about the Doctor's straight-to-camera scenes. "It's a lot for David [Tennant] to learn in the middle of a very gruelling block," he says. This episode will be filmed in tandem with *Human Nature* and *Family of Blood*. "When will he fit it in?"

"In the script, he is actually reading it from an autocue," Steven points out. "He's reading a transcript, isn't he? Aren't I nice?"

"He won't do that, though," predicts Russell. "He'll want to learn it."

Steven shrugs. "Tell him it's method!"

Flash-forward one month exactly. It's 2 December, and **DWM** is trapped in the cellar of Wellgrove House, which is, in fact, a devilishly convincing set at Upper Boat Studios, in Cardiff. Four statues – two of them in dressing gowns – have surrounded Sally and Larry, who are crouched on the floor, clinging to one another for dear life. Finlay Robertson, who plays Larry, delivers his line – "They're looking at each other" – and then adlibs: "They're really bloody ugly!"

"On the actual take, you could stay standing up," suggests Hettie, peering over her glasses.

"Yeah, I like that," enthuses Finlay. "It's more dramatic."

Ernie Vincze, the director of photography, is attempting to light the scene so that the angels don't cast shadows over the two leads. "It's romantic lighting," he reasons.

"I have to have some close-ups," Hettie reminds him. "I can't shoot the whole thing in a wide-shot. It shouldn't be sinister. We're back into a more normal place now. The horror is over."

For the take, the Weeping Angels are fastened into their solid skirts. "Does my bum look big in this?" asks one of them, a lady called Agna.

"No, no, you look marvellous," smiles Carey Mulligan, who plays Sally. "Angelic, even! Sorry, that was lame."

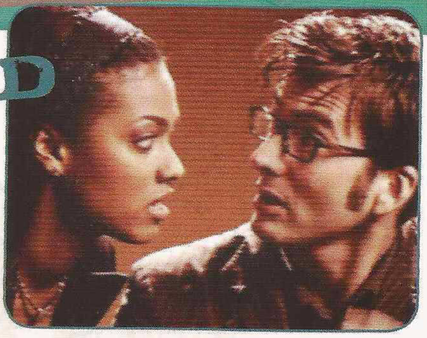
> **"Acting alongside a DVD of David Tennant was the most surreal thing ever!"**

Sally Sparrow has aged somewhat since her *Doctor Who Annual* incarnation. Why did Steven do away with the 12-year-old Sally? After all, monsters and children proved a particularly effective combination in *The Empty Child* and *The Girl in the Fireplace*. "If you cast a young child in a big part," he says, "you need two things to make it not crap: 1) lots of time, and 2) too much luck. Also, kids prefer to watch adults having adventures, I think. Generally. Oh, I'm sure everyone will quote a million contraries..."

"Mind your backs, please," someone shouts, as the TARDIS is lugged into place.

"You don't want to look in there," ►

BLINK AND YOU'LL MISS 'EM!



FREEMA AGYEMAN (Martha Jones): "I read the script for *Blink* when we were doing night-shoots – alone in my trailer, getting creeped out. Someone banged on the door to tell me that they were ready for me on set, and I actually screamed! Oh my God! The angels are really creepy. They're not horrible to look at, but it's that whole sinister side of them. You can't actually see them moving, but all it takes is a blink and they're there..."

DAVID TENNANT (The Doctor): "I have great respect for the people in the angel costumes. I've done some spacesuit stuff myself this series, and they're great suits and all that, but I wouldn't want to do it every day. As soon as something's on your head, you're sort of cut off – you're in an isolation booth, really – and it takes a lot of patience just to get through the day. I'm delighted that we have people like that who do the monsters, and I'm grateful that I don't have to!"

Hettie tells **DWM**, nodding towards the cellar set. "The TARDIS is on its side. I was like, 'Okay, boys, I'll leave you to it!'"

There's a crash as the TARDIS is tipped upright, and hits the roof. "Don't worry," shouts someone, "it did that last time!"

When the TARDIS is upright, and Hettie is confident that it isn't dented, the cast and crew rehearse the scene where the lights flicker, and Sally and Larry get the screaming abdabs. "Can Carey and Finn both move forward from their marks?" asks Ernie. "Agna, put your left arm down. Drop it from your body."

But the mid-afternoon snacks have arrived. "Get them to save us some cake," requests Agna.

"Any particular type of cake?"

"Angel cake," she replies. Well, *durr*!

"This scene is complete panic," Hettie reminds Carey and Finlay. "Think about what you've been through, all that rolling around – real fear! The statues are here, the TARDIS is there, and whatever you do –"

"YOU MUSTN'T BLINK," chimes in everyone.

"In the end, *Blink* is just a big, daft game of Grandma's Footsteps," says Steven. "It's not Hammer Horror; it's a playground game. This is why *Doctor Who* is so terrifying. It's scarier than *any* adult equivalent. Why? Not in spite of the restrictions, but *because* of them. We can't really show anything. But that's *good*. You know, I've never come face to face with a monster in real life, but I've heard them scratching at my door, and sensed them under my bed many, many times. The moment that the monster appears, I relax. I *know* that it's just a story, cos you never meet monsters in real life. But while the monster still lurks in the shadows, *Doctor Who* looks *exactly* like my bedroom at night."

It's more than that, though. There is always something of the nursery about horror. "Scary stories *are* kids stories," continues Steven. "Look, as an adult, I'm not really scared of the dark anymore. I'm scared of getting ill, or global warming, or backpacks on the tube, but traditional horror scares belong to childhood. To get people twitching at shadows again, you must first make them 11 years old. This is what *Doctor Who* does so brilliantly: it returns you to childhood. And suddenly, in the shadows of your bedroom, a hundred eyes snap open!"

> **"Doctor Who just reverts people to their childhood – twitching at shadows..."**

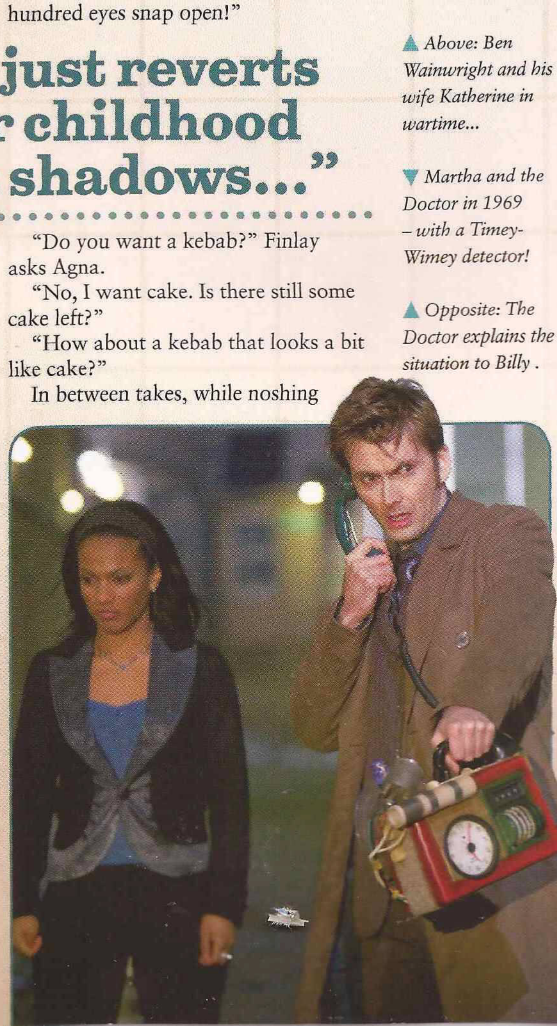
"Do you want a kebab?" Finlay asks Agna.

"No, I want cake. Is there still some cake left?"

"How about a kebab that looks a bit like cake?"

Above left: Look behind you, Kathy!

Above: Ben Wainwright and his wife Katherine in wartime...



Martha and the Doctor in 1969 – with a Timey-Wimey detector!

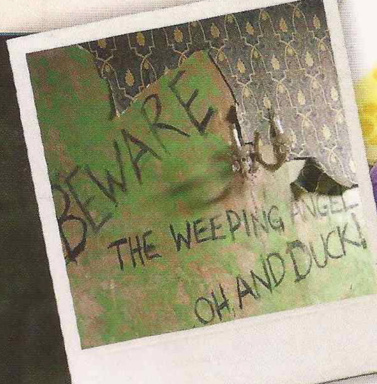
Opposite: The Doctor explains the situation to Billy .

In between takes, while noshing on a donut (the cake had gone already – life as an alien statue monster is full of disappointments), Agna tells **DWM** about her costume. "Amazing, isn't it?" she says. "It's not at all uncomfortable. It's so soft. Feel it! It takes an age to get in and out of, but once you're in... well, it's only when you have to stay still that your arms start to ache. I'm wearing tracksuit bottoms under the skirt."

Steven's *Doctor Who Annual* story didn't feature any monsters. Was he asked to put some in to please the TV audience? "No, no, no, there's no dictat about monsters," says Steven. "Good stories, good drama, good gags, girl-on-girl action – no, that's just me – those are the demands, every time. I put in monsters cos the Annual story has no real jeopardy. There was enough of a teasingly little mystery to keep you reading for ten minutes, but not enough danger to keep you in your chair for 45."

So he wasn't just anticipating the action-figure possibilities? "Action figures?" he chuckles. "More like *in*action figures!"

In many respects, *Blink* is Steven's most *Coupling*-like *Doctor Who* episode yet. "Once I volunteered for Doctor-lite and Sally Sparrow," he says, "Russell specifically asked me to get 'clever' with it 'like on *Coupling*', and I do think, with the big Doctor void, you need to dance a little harder. No, steady, not that kind of dancing! The great art of complex storytelling is this: make it *look* like you planned ahead. In fact, on this one, I crashed. I couldn't end it. I couldn't figure how to *stop* the angels. Mark Gatiss [writer of *The Unquiet Dead* and *The Idiot's Lantern*] phoned me about something else, and heard the despair in my voice – and cos he's such a good friend, he asked me to e-mail over



the script, and we talked it through. Loads of ideas. Brilliantly helpful. I suddenly thought, 'Why did I specify four angels? Four sides to the TARDIS!' Huzzah! Like I'd planned it all along. Maybe you *do* plan it; you just don't let yourself in on it?"

Back in the cellar, Hettie is handing Carey some tissues to wipe her eyes – real screaming, real terror, real tears. See, *that's* method. "I was really getting into that," she confesses.

"It was beautiful," Hettie responds. "Are you happy?" she asks the cameraman.

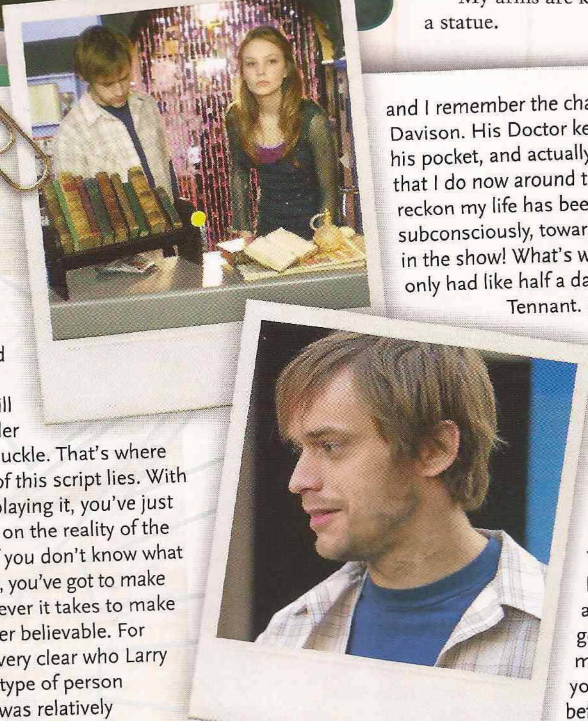
"Yeah, that was good," he replies. "That last shot looks stunning."

"That's a wrap, then, on Carey and Finn," calls out the first assistant director, and a round of applause rings out around the cellar.

"My arms are killing me," says a statue. ▶

FINLAY ROBERTSON

Larry Nightingale



Hello, Finlay. Who's Larry, then?
"He's kind of conscripted into the story by Sally, who's best friends with Kathy, his sister. Sally meets Larry on the first night, and there's a bit of flirtation... well, she sees me naked, basically, and gets a bit of a shock!"

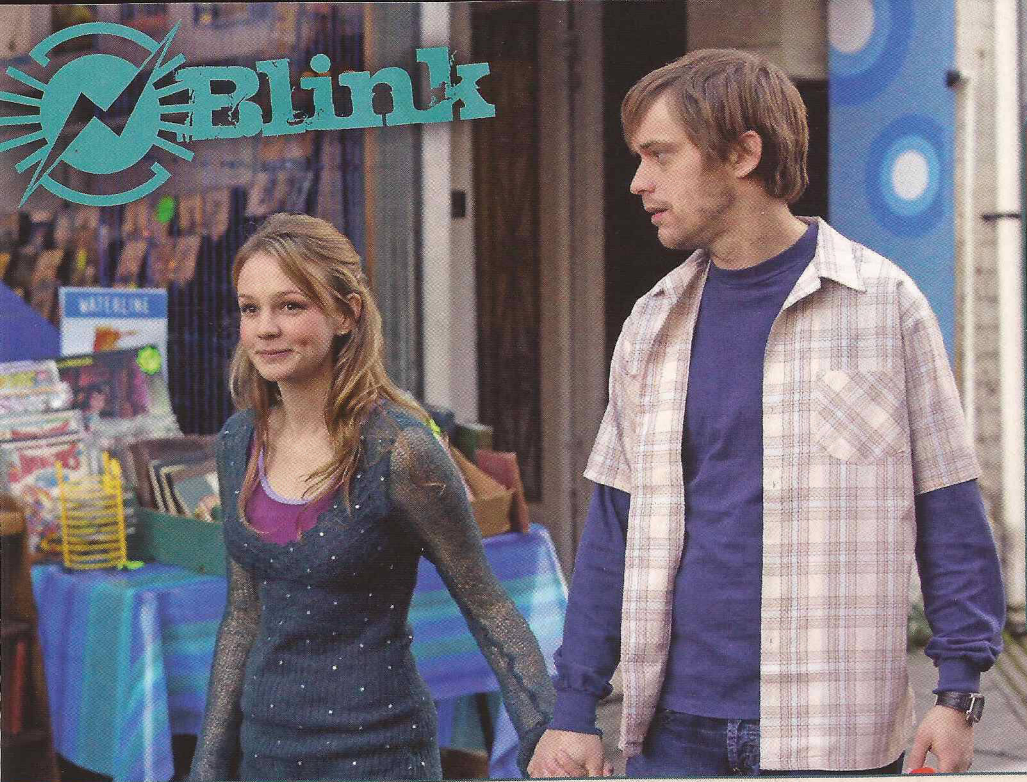
Did you *actually* get naked?
"I'm not that method. I kept my pants on. I was a gentleman. I'm not Steve McQueen, who insisted, apparently, in every film that he did, he had to have one scene where he was naked. That's not me."

You must have at least auditioned in your pants...? No?
"[Guffaws] 'Fraid not. I auditioned about four weeks ago. I had to be recalled, because they realised that my sister was going to be played by a northern actress, and I had to prove to Hettie, the director, that I could do it in the right inflection. I like to think I'm quite good at accents. I grew up in the north-west."

This episode has plenty of laugh-out-loud moments. Is acting comedy all about timing?
"A lot of the comedy is in the *writing*, actually. The comedy in this episode isn't broadly sort of farcical; it's just really well written and constructed. It comes from the set-up. What the script manages to do brilliantly is combine humour for a younger audience with the kind of knowing nods that will make an older audience chuckle. That's where the genius of this script lies. With regards to playing it, you've just got to work on the reality of the situation. If you don't know what the reality is, you've got to make it up. Whatever it takes to make the character believable. For me, it was very clear who Larry is, and the type of person he is, so it was relatively straightforward to flesh it out and make it in my head a believable thing. With Larry, what you see is what you get. Sally is the one with the mystery. It's an interesting pairing – the fact that they're both so different, and they come together to fight the angels..."

Did you watch *Doctor Who* as a kid?
"Yeah, along with *Star Wars* and *The Muppets*, it was one of the things that got me excited about drama and theatricality and acting. I had nightmares about one or two of the Tom Baker episodes. Tom Baker was my first Doctor Who, and I remember the changeover to Peter Davison. His Doctor kept a cricket ball in his pocket, and actually that's something that I do now around the house, so I reckon my life has been leading me, subconsciously, towards being involved in the show! What's weird is that we've only had like half a day with David Tennant. But you could see from that short time that his personality, his charisma, his smile, and his sense of humour, is just perfectly suited to the show. He's fantastic. What's nice is that I'll work on this, and then... it's like going on holiday, and meeting somebody you've never met before who you really like, and then you bump into them again six months later when it's transmitted."

You'll be watching *Blink*, then?
"Oh yeah. I've a friend who's a huge *Doctor Who* fan. He wet his pants when he found out that I was going to be in it. He's got a projector and a big wall, so I think we're going to have a party, and he's going to project it almost like cinema-size for us all to watch. That should be a good night."



▲ *Sally Sparrow bids farewell to the Doctor and finally realises her future lies with Larry...*

◄ "I'd hate to be the kind of writer who puts plot above all," considers Steven, "but I think a lot of people think of me that way – including Russell, I suspect, though he always puts it more flatteringly. I love a good plot, a good twist, a good gimmick, but character and emotion are more important. And most important of all? Moments! Give them moments! People will forget over time – over a *week* – the story, the characters, and who ended up with who, even which show it was, but moments cut through and live forever. *Doctor Who* specialises in moments. Sea Devils rising from the foam. Cybermen thawing from the Tombs. Maggots in Wales. When 'real people' talk about *Doctor Who*, they don't talk about eras, or producers, or UNIT dating; they talk about 'that bit when...' moments. This job is about adding to the list!"

> "I think it's funny and charming that my story came from an Annual!"

And this episode, inspired by an Annual story, adapted for television, is set to become one of the scariest episodes that the show has ever produced. Who'd have thought it?

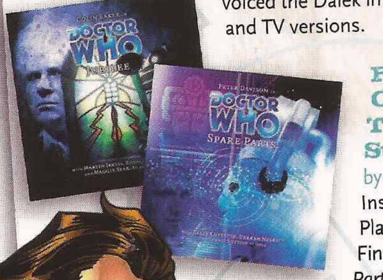
"I never thought it was easy to adapt the story for screen," admits Steven. "They're totally different beasts, short stories and telly episodes. But I think it's funny and charming that it came from an Annual, and I'm perfectly happy for people to know. I kept the name Sally Sparrow, for instance – but that was just cos I liked it! In the original draft of *Blink*, Sally was pregnant at the end, but I took that out for the final draft, cos it was just more satisfying for Sally finally to notice Larry when she lets go of the Doctor. It gave her an arc, allowed us to see her decide *not* to become a companion. A theme of this revived show is who does and does not climb aboard the TARDIS. I don't know if that was Russell's plan, but it's really emerged as a strand. A good one, I think."

"And so here I am, finishing my essay. It's nearly two o'clock in the morning, and in a minute I'll be fetching the shed key from the kitchen drawer and setting off across the garden on a trip of a lifetime. A big, amazing adventure. And not my last one either, oh no! Just the first of lots and lots, for the rest of my life probably... The big blue box is waiting in the shed at the end of the garden. And I've finished my homework." ◄DWM►

ADAPT TO SURVIVE

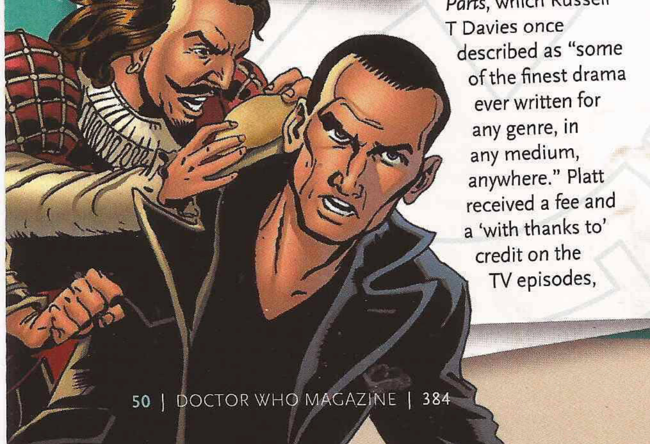
Blink isn't the first TV episode of *Doctor Who* to be based on one of the Doctor's other adventures...

Dalek (2005) by **Robert Shearman**
Loosely based on Shearman's 2003 Big Finish audio drama *Jubilee*, which starred Colin Baker as the Doctor. Nicholas Briggs voiced the Dalek in both the audio and TV versions.

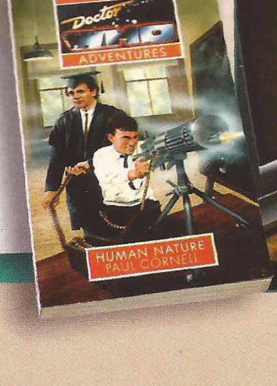


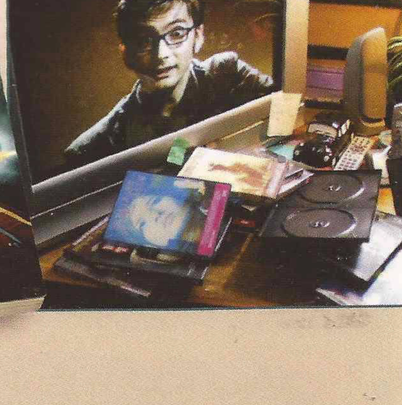
Rise of the Cybermen / The Age of Steel (2006) by **Tom MacRae**
Inspired by Marc Platt's 2002 Big Finish play *Spare Parts*, which Russell T Davies once described as "some of the finest drama ever written for any genre, in any medium, anywhere." Platt received a fee and a 'with thanks to' credit on the TV episodes, although they don't, in reality, bear much resemblance to their audio play predecessor.

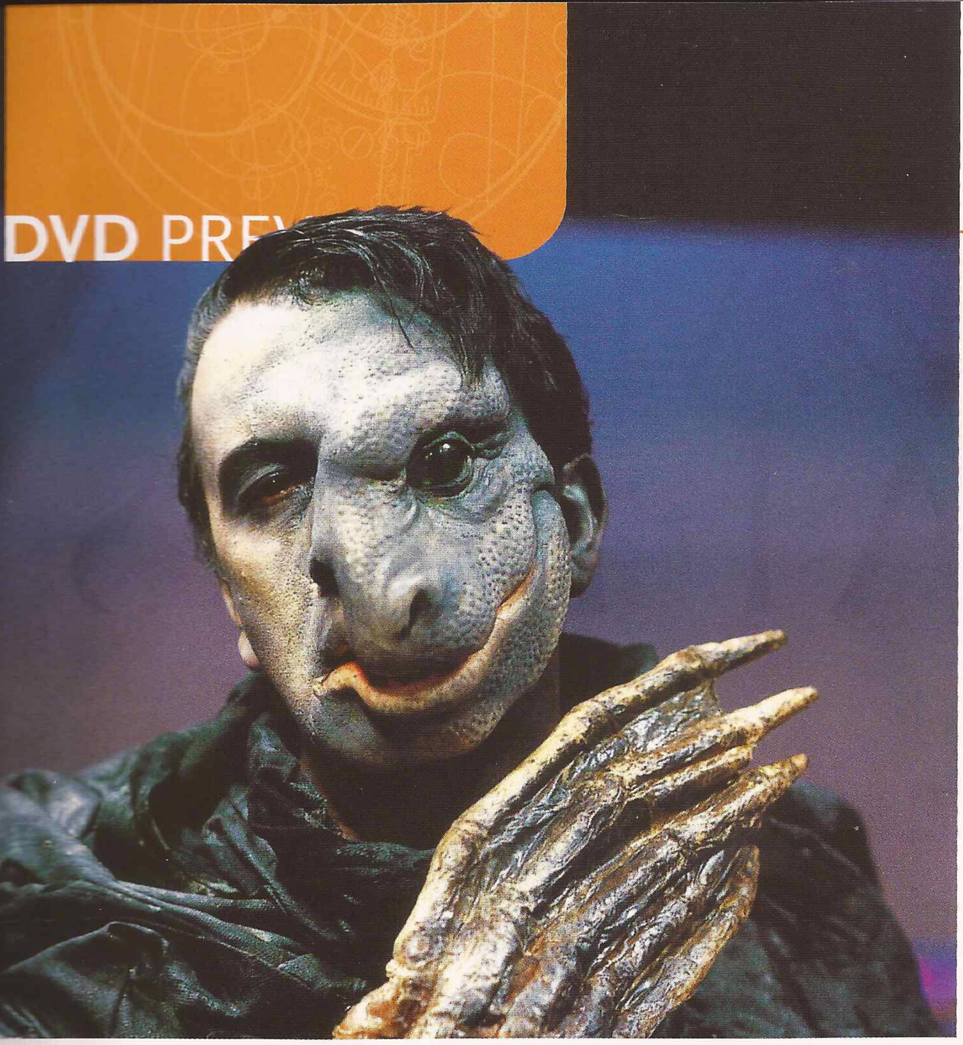
The Shakespeare Code (2007) by **Gareth Roberts**
Over a year before *The Shakespeare Code*, Roberts scripted a **DWM** comic strip called *A Groatsworth of Wit*, in which the Ninth Doctor and Rose meet William Shakespeare in 1590s London, battling grotesque aliens in the Globe Theatre. No similarities there, then. *Next!*



Human Nature / The Family of Blood (2007) by **Paul Cornell**
Adapted from Cornell's 1995 *New Adventures* novel *Human Nature*, which featured the Seventh Doctor and his companion Bernice Summerfield. The biggest difference in the book is that the Doctor seeks human form to better understand humans, as opposed to hiding from the Family of Blood.







DISC INFO

FEATURING The Sixth Doctor (Colin Baker) and Peri Brown (Nicola Bryant)
WRITTEN BY Glen McCoy
FIRST BROADCAST 9-16 March 1985

THE STORY

The TARDIS arrives on the planet Karfel, where the Doctor is forced by high ranking official Maylin Tekker (Paul Darrow) to go to Earth to bring back a young woman called Vena (Jeananne Crowley). Vena has accidentally fallen into the Timelash – a time tunnel used by the tyrannical Borad (Robert Ashby) to banish rebels. But the Borad has a more sinister plan – to bring about the deaths of all Karfelons by provoking a war with the neighbouring Bandrils...

EXTRA FEATURES

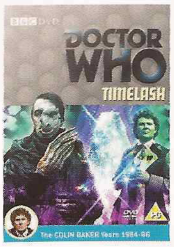
- Audio commentary featuring stars Colin Baker and Nicola Bryant with guest star Paul Darrow
- *The Good, the Bad and the Ugly*: a documentary on the making of *Timelash*
- Photo Gallery
- Production Notes
- Coming Soon trailer for *Time-Flight* and *Arc of Infinity*
- PDF Radio Times listings
- Easter Egg

TIMELASH

DVD 2|entertain | **CERT** PG | **PRICE** £12.99 RRP | **OUT** 9 July 2007 | **PREVIEW BY** David Darlington

1985'S *TIMELASH* WILL SHORTLY BE released as the second *Doctor Who* 'standard edition' DVD, following in the wake of last year's *The Sontaran Experiment*. It's notable, though, that the disc contains almost as much bonus material as last month's 'special', *Robot*. So what's the actual distinction? "The 'special' and 'standard' tags are decided early in production," reveals 2|entertain commissioning editor, Daniel Hall. "Regarding *Timelash*, a number of low-cost extras presented themselves, and it would have seemed churlish to leave them off for the sake of it. Even our 'standard' releases are 'special' in most people's eyes, anyway – they will always contain picture and sound remastering, Production Information Subtitles, *Radio Times* PDF billings and, where possible, picture galleries – plus documentaries if the ideas are strong enough, although this is not guaranteed. The original plan was to alternate 'standard' one month, and 'special' the next. However, the schedule has been updated to a more flexible format..."

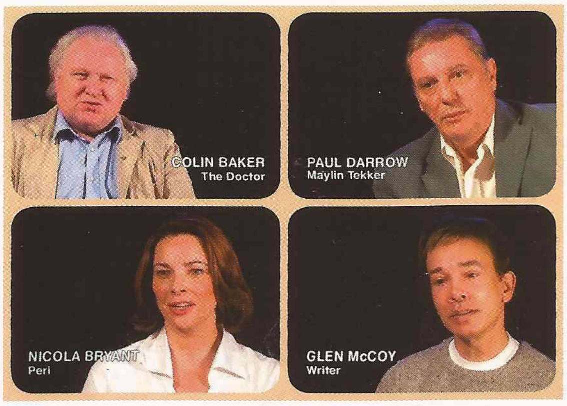
It would be foolish to ignore the fact that *Timelash* has, shall we say, an unenviable reputation. "*Timelash* is not the most popular *Doctor Who* story," Hall admits. "but the very nature of releasing a complete collection means the less favoured stories come alongside those that are held in higher regard. This is no reason not to release them, or to hold them back to the end of the schedule. As Commissioning Editor, working on a title like *Timelash* is actually more satisfying than a sure-hit like *Genesis of the Daleks* – it's a challenge to acknowledge negative reactions to the series, whilst simultaneously challenging them. This is where John Kelly's documentary *The Good, the Bad and the Ugly* comes in. It is important not to ignore the story's bad press, as this will frustrate buyers. On the other hand, if the documentary doesn't teach something new, it has failed and there would be no point in watching."



"I approached Dan with this documentary idea," producer John Kelly reveals, "although he'd been thinking along similar lines anyway. A documentary on a story that doesn't have a very good reputation should be just as good as, if not better than, one on a story that the fans love. I first saw *Timelash* on its original broadcast, at the age of six, and enjoyed it, and I still think it has redeeming qualities – the Borad looks superb, for instance, and gives what I see as the single strongest vocal performance in the show's history. We try not to bias our documentaries, preferring to let the interviewees give their own opinions, and those opinions came through very clearly and honestly in the end. Personally, I think *Timelash* gets harsh treatment. To paraphrase [script editor] Eric Saward, it's not the best *Doctor Who*, but neither is it the worst. There are programmes broadcast on primetime television nowadays which are much worse pieces of television – at least, with *Timelash*, they made the effort to do something inventive and reasonably intelligent. But the serial's shortcomings were always going to be a major factor in the documentary. I just asked for everyone to be candid and honest, and they certainly were. The writer Glen McCoy was very honest about how inexperienced he was at the time, and Eric indicated that he really felt Glen deserved more help. To summarise, sometimes things go wrong and sometimes things go right – but *Timelash* was certainly made with the best of intentions."

"*Timelash* is an interesting story with a surprisingly alarming and adult character in the Borad," says Daniel Hall. "Paul Darrow is marvellous as ever, dancing just to the left of camp ham, which gives him a disconcertingly sinister edge. It is also a story I remember enjoying as a child – so there are personal reasons for wanting to see it on the shelf. Sometimes the simplest reasons for choosing a story are the best!"

> "I just asked everyone to be candid and honest about *Timelash* – and they were..." DVD producer **John Kelly**



Timelash also presents the first in on ongoing new feature for the DVD releases, in which an upcoming release is trailed – in this case, it's a trail for the Fifth Doctor adventures *Time-Flight* and *Arc of Infinity*, due for release as a set later this summer. "The idea came from the current *Doctor Who* episodes," says Daniel Hall. "I enjoy the cheeky way you've barely got a chance to take a breath before they say, 'You thought *this* was good? Look what's coming *next* week!'

"The trailers serve a commercial purpose, pointing the way to future releases, and were spearheaded by new producer Brendan Sheppard. We also have some other producers cutting the trailers, so there are some fabulous different styles. I'm very excited about these trails, and I hope the fans are too."

DARK MATTERS

In light of the Doctor's terrible vengeance on and in *The Family of Blood*, **Jason Arnopp** investigates our hero's hidden side...

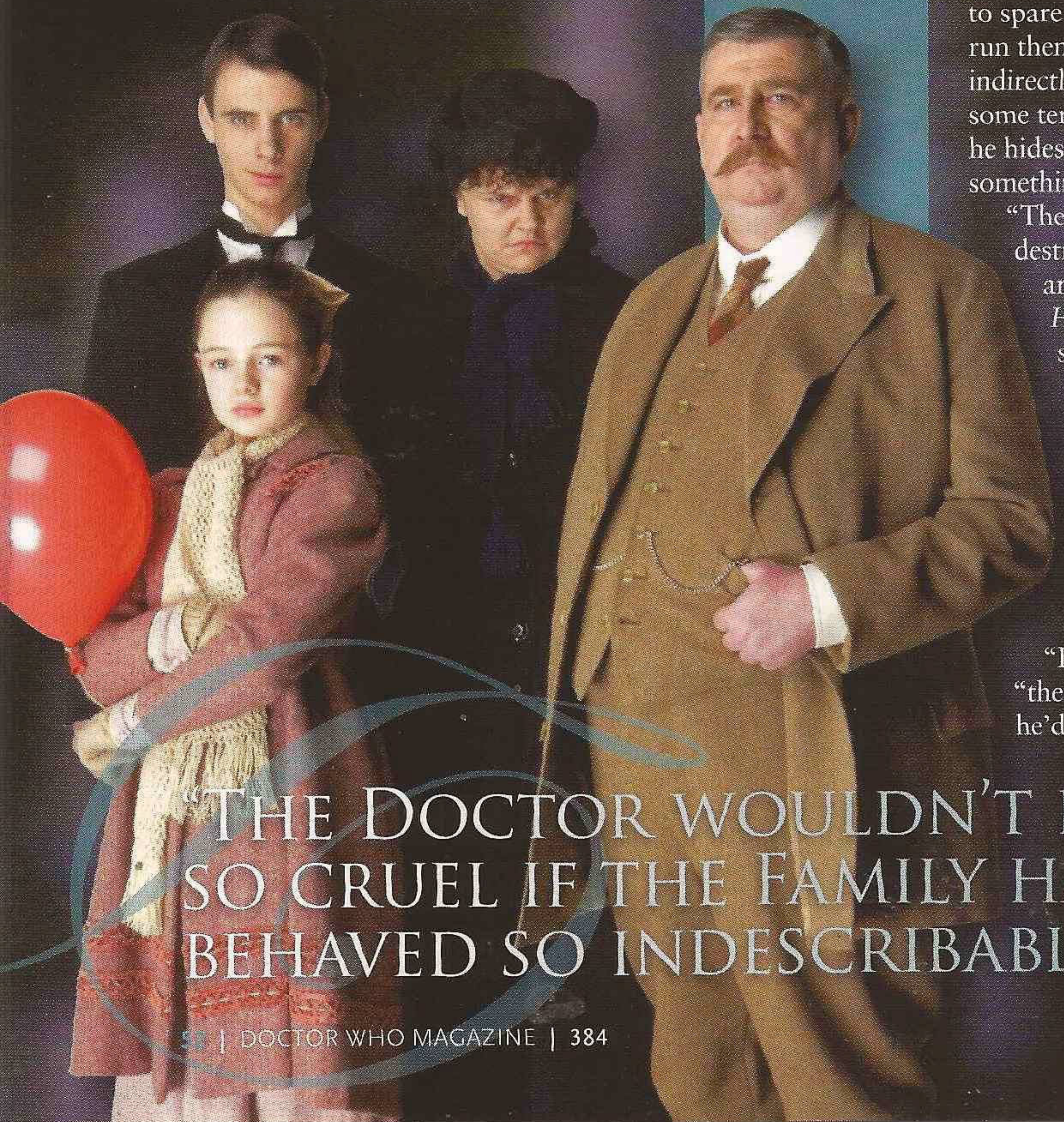
We all love the Doctor's dark side. Face it: we got chills in *The End of the World*, when the Ninth Doctor grimly stated, "Everything has its time and every thing dies," shortly before Cassandra re-painted the walls. We got thrills in *The Christmas Invasion* when the Tenth Doctor took out the Sycorax Leader with a piece of fruit declaring, "No second chances..." Even in *The Runaway Bride*, when he spun out of control, destroying the Racnoss children as their mother shrieked, we were loving it. Or was that one just me?

At the climax of *The Family of Blood*, when the Doctor strikes down upon his eponymous enemies with great vengeance and furious anger, it's perhaps the coldest punishment we've yet seen him dole out. It's also a bit of a shock.

▲ *The vengeful Time Lord – as witnessed by Donna in **The Runaway Bride**.*

► *A shadow of the Doctor? John Smith in **Human Nature**.*

▼ *The Family of Blood – they're all doomed...*



"I was in two minds when I first read that sequence," admits Freema Agyeman. "I mean, I expected the Family to be punished, but when you see what the punishment *is*, you're like, 'Ooh!' Having said that, it's clever. He's giving them what they want, to live forever. He has become slightly more vengeful, but that's the growth of the Doctor. At this point, he's pretty angry!"

Our hero has, of course, killed an unimaginable number of life-forms across the show's history – almost always as a last resort, admittedly – but somehow this eternal imprisonment seems different. It feels cruel.

"It does," says David Tennant, "but I don't know if he would have *done* that, if they hadn't behaved as indescribably badly as they did. Maybe that's what he had to do, because as long as they existed, they would've continued to reap this carnage. And what's important is that the Doctor tries *not* to be cruel. He's willing to put himself through an incredible physical transformation to spare these people and let them run themselves out. By doing that, he indirectly causes enormous carnage and some terrible bloodshed, by hiding where he hides, but that's randomised and not something he planned at all."

"The Family have, in a way, destroyed his chance for happiness," argues Paul Cornell, writer of the *Human Nature* two-parter and its source novel. "They've poked his bee-hive very hard and dragged him back into the world. It's just a question of reflecting his anger at what they've done. Of course, you could say the Doctor isn't entirely innocent himself, in setting the whole thing up."

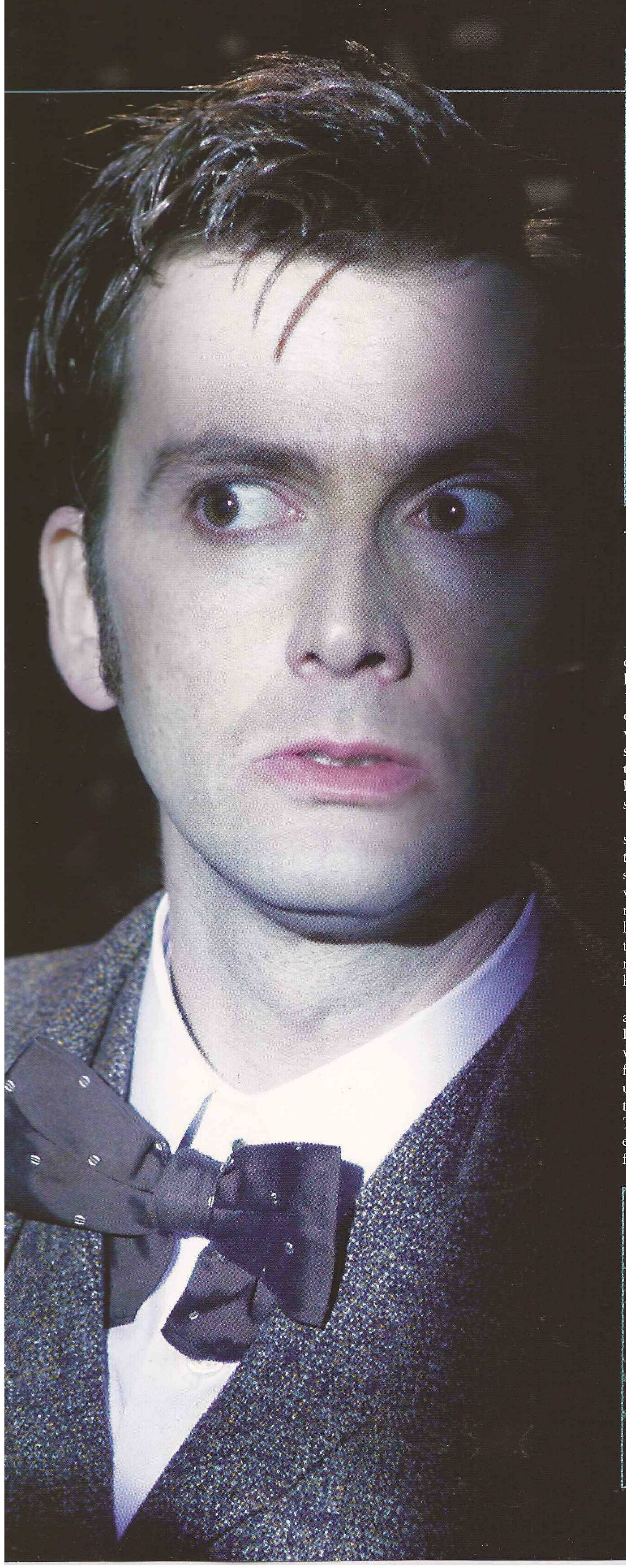
"In a way," considers David, "their lifespans are running out. If he'd just found a way to lock them in a room for another month... But he doesn't – he makes a very conscious decision not to do that, and make sure they suffer for the rest of time. There's a real heartlessness to that, but also a sense of righteous justice, I suppose."

"I'm pleased with the harshness of the Doctor's judgements," Paul ponders, "but cannot help but think they are not final. None are fatal. They're all trapped until he decides to release them. He may go back, unfreeze that little girl and let her out of the mirrors." He laughs. "Then again, that's probably just me, letting the villains off the hook!"

Executive producer Russell T Davies is having no such clemency. "Oh, I think they're all trapped forever. That's the Dark Doctor at work, unleashed. They will live for all eternity. That's how the Doctor must feel sometimes..."

There we are, then. The Tenth Doctor: a real bounder when he wants to be. The darkest of them all. Or is he?

> "THE DOCTOR WOULDN'T HAVE BEEN SO CRUEL IF THE FAMILY HADN'T BEHAVED SO INDESCRIBABLY BADLY..."



Here's the generally-accepted view of this Doctor Who fellow: he's a pacifist, who abhors violence and will avoid it at all costs. Yet there are exceptions at almost every stage of his long TV life. In only the third episode, 1963's *The Forest of Fear*, the Doctor is on the verge of bashing a caveman's skull with a rock. He's prevented from doing so by companion Ian Chesterton. Is this the earliest evidence to support runaway bride Donna's assertion that, "You need someone to stop you"?

"People make a lot out of that scene," says Paul, sticking up for the Doc. "In those days, the convention of hitting someone on the head to knock them out was still very much with us, before we realised from boxing that such behaviour has long-term consequences! That said, there is a dark lingering on it. You're meant to think this is something bad that he's contemplating."

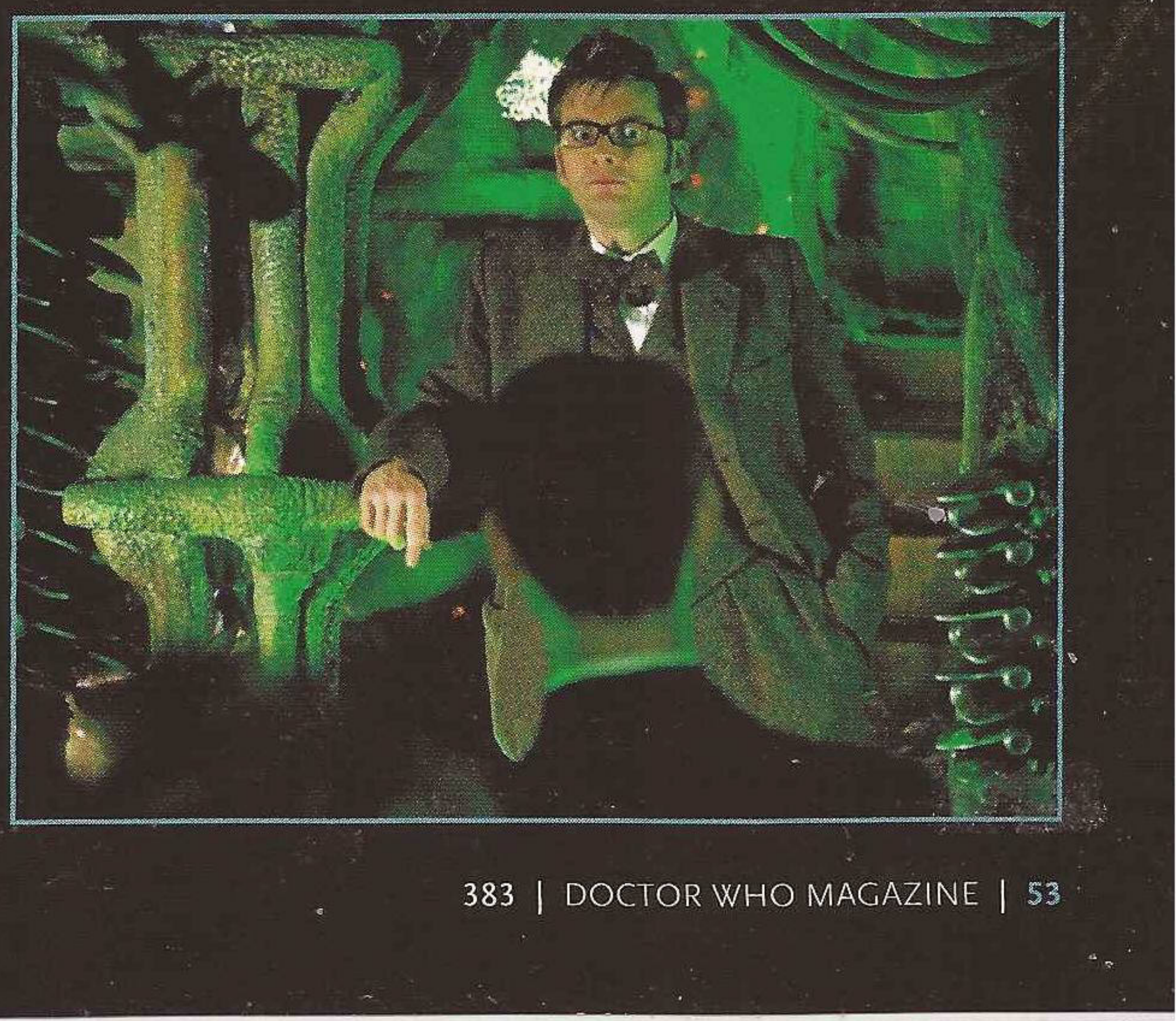
During Patrick Troughton's tenure as the Second Doctor, our hero makes a President Bush-esque statement of intent when it comes to repelling naughty folk. "There are some corners of the universe which have bred the most terrible things," he declares in 1967's *The Moonbase*. "Things that act against everything we believe in. They must be fought."

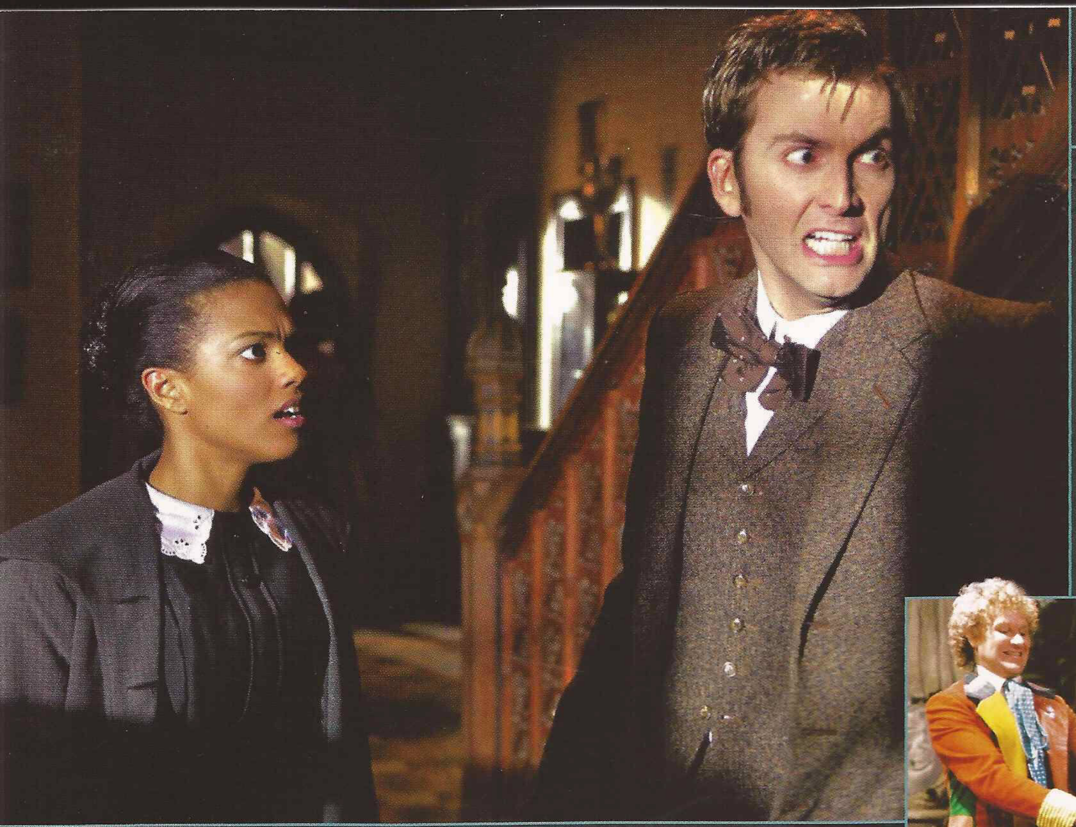
►

▲ *The First Doctor (William Hartnell) and his granddaughter Susan (Carole Ann Ford) in the original 1963 pilot episode of **Doctor Who**. The Doctor was a much darker character back then...*

▼ *Below: Ian (William Russell) stops the Doctor killing a caveman with a rock in **The Forest of Fear** – maybe...*

▼ *Bottom: The Doctor confronts the family.*





◄ "Troughton had a fundamental hint of darkness about him, beneath a soft exterior," says former *Doctor Who* script editor Andrew Cartmel. "That's what's great about him, both in terms of acting and character."

"Adventures like *The Tomb of the Cybermen* simply would not have happened without the Doctor being there," laughs Paul. "He causes them to happen, simply so he can deal with whatever comes out of the hole."

"Whilst writing *Dalek*," recalls Rob Shearman, "and the bit where the Doctor tells Rose on the phone that he won't save her from the closing bulkhead, I thought of that wonderful part in *The Evil of the Daleks* where Troughton's Doctor coolly allows Jamie to be a guinea pig in the Dalek experiments."

The Third Doctor might save the Earth on a weekly basis, but he's hardly the cuddliest of men. Pompous, arrogant and stubborn, he's also prone to a bit of the old ultra-violence. "In *The Green Death*," cites Paul, "he uses his Venusian Aikido on a bunch of security guards and says, 'I hope I didn't hurt you *too* much, gentlemen'! By the time you get to stories like *The Seeds of Doom*, Tom Baker is entirely happy to punch and strangle people!"

Partly thanks to Tom Baker's brooding portrayal and the inherently macabre nature of producer Phillip Hinchcliffe's era in particular, the Fourth is arguably the most unpredictably frightening Doctor. At the climax of Season Sixteen, when he assembles the Key to Time, and then momentarily rolls his eyes back into his skull and licks his lips at the power-buffet before him, you have to wonder whether he genuinely *was* tempted. Similarly, in *The Invasion of Time*, he plays the part of deadly insurgent all too well. But the Fourth Doctor is at his most menacing when he *whispers*. "Most instances where the Doctor is dark or cold, it's really in the performance," notes Rob. "If Tom Baker wasn't so good in his first scene of *Pyramids of Mars*, the lines would just come across as sulky! It's also those great moments where you realise the stakes are so high that the Doctor is operating on a more alien morality to the rest of us. Take *Planet of Evil*, where the Doctor tells Sorenson that he buys his scientific ambition only at the cost of total responsibility, and that he must therefore sacrifice his life for the good of all. Or *The Horns of Nimon*, where the Doctor stoically faces death from by giving K9 a hug and a Best Dog rosette. Nah, I'm kidding with the last one."

If there's one Doctor which the pacifist mantle really fits, it's the Fifth. Peter Davison's Doctor is a truly reluctant aggressor. One of his signature moments comes in the dying seconds of 1984's *Warriors of the Deep* when he stands amid multiple corpses, breathing, "There should have been another way." He's only forced to use a weapon when Cybermen invade the TARDIS in 1982's *Earthshock* and one of his companions, Adric, is in dire peril.

"YOU REALLY GET THAT FEELING OF SURVIVOR GUILT AND REPRESSED RAGE WITH THE NEWER DOCTORS..."

Speaking for the prosecution, however, Rob offers up "that moment in *Planet of Fire*, when Peter Davison's Doctor brilliantly counters all the Master's bluster – in one sentence promising him the world, in another threatening to destroy him – by standing still and without a word letting him burn to death!"

Colin Baker's Sixth Doctor was notoriously dark from the off. In the otherwise regrettable 1984 tale *The Twin Dilemma*, there's one admirably brave moment when post-regenerative trauma causes him to try to strangle companion Peri. In subsequent stories, he pushes a Varosian guard into an acid bath, poisons an Androgum, guns down Cybermen and quips about Dalek creator Davros' missing hand.

"People call the Doctor a pacifist character," says Paul. "Truth is, he's *relatively* pacifist among other heroes who are nowhere near as forgiving. It's a great antidote to James Bond's inclination to shoot everything in sight."

Here's another factor: conflict fuels drama. Pacifism doesn't.

"There is that! If the Doctor was a genuine pacifist, he would simply let the aliens conquer every planet and teach the population to live quietly under their rule, then perhaps undermine them through peaceful protest. The blowing-up of their base would not be on! We like to think the Doctor's above all this, but he's *never* been that. He's always been human in some ways – as prey to pettiness as the rest of us. He's a very good person and it's not as if he'd ever be cruel or cowardly. But it's like in the movie *True Lies* when someone asks Arnie if he's killed people. He says, 'Yes, but they were all bad…'"

In Paul's 1995 novel *Human Nature*, it was the Seventh Doctor who became John Smith. There are obvious parallels between Sylvester McCoy and David Tennant's alter egos, as both occasionally become vengeful galactic gods.

▲ *The Sixth Doctor (Colin Baker) gives Davros a hand!*

▼ *Sylvester McCoy's Seventh Doctor was often an enigma...*

GREATE
SHOW
IN THE
GALAX
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"Notable attributes of classical gods," Paul notes, "are that they got angry and came out with the occasional thunderbolt. And mated with the occasional human, like Joan Redfern!

"The Doctor's dark side really comes out in the Sylvester McCoy era. This Doctor is pro-active: seeking things to battle and actively finishing off the Daleks and the Cybermen. That period was very exciting. It was also a natural development: after encountering something as poisonous as the Daleks for a very long time, the Doctor would want to do something about it."

"There's a great line in *School Reunion*," says David Tennant, "where the Doctor says 'I'm just so tired. I've really had enough of you despots and lunatics'. He's really suffered."

Andrew Cartmel, who helped birth the Seventh Doctor, doesn't recall taking this into account. "This was the first Doctor I'd been involved with. To me, all this was new. But I'm sure the longterm viewer must have felt that!

"The Seventh Doctor's character was the result of looking at everything which was wrong about the Sixth and making it right," he admits. "It was a reaction against the cartoonish elements – the Sixth Doctor's light clothes and even his blond hair. I had a memory of William Hartnell's sinister presence, so that was an influence. I wanted it all to be big, dark and dramatic – a bit of Shakespeare after all the Hanna-Barbera."

One of the most important things Russell T Davies did, when he came to resurrect *Doctor Who*, was give the main character a *reason* to have a dark side. The Ninth Doctor's occasional bout of callousness was no random facet of his character, summoned on a scripter's whim. The Time War had seen the Daleks wipe out the Doctor's home planet and people.

"You really get that feeling of survivor guilt and repressed rage," says Paul. "It's very interesting and exciting. It comes across especially well in *Dalek*, when he actually takes up arms, because it shows just how far he's prepared to go."

"I resisted that scene rather hard," admits Rob. "In earlier drafts I tried to pretend it wasn't a gun at all – that it was some sort of engine, and that he'd be sacrificing himself if he fired it. I was still trying to make the Doctor's actions here very Doctor-ish and noble. I was wrong... What Rose says to him, that she can no longer recognise who he is, has some real truth to it."

"When the show came back," says Paul, "I was pleased that he still showed a reluctance to handle weapons, as shown in *The Empty Child*'s 'banana' scene. It's one of the Doctor's most abiding traits. The First Doctor *did* claim to have a gun collection in the TARDIS, but I assume he just had them on the wall and admired the workmanship!"

Was giving the Ninth Doctor such a grim edge a risk, for a Saturday primetime show?

"The Doctor became strong and formidable," judges Andrew, "which is as it should be. But Russell did extremely well in setting up his love interest with Rose. It makes the balance exactly right. You have the toughness, but with an extra line of emotion to make the character appealing."

"It was pretty clear to all of us," says Rob, "that in bringing back *Doctor Who*, we had to follow Russell's lead and make the Doctor as credible a character as possible. Russell's stories had emphasised that although the Doctor was charming and funny, there was something darker in his past, eating away at him."

▲ *The pacifist Fifth Doctor (Peter Davison) fails to prevent a massacre in* ***Warriors of the Deep.***

◀ *The damaged Ninth Doctor needed Rose to remind him of the good things in the universe.*

"The Doctor is still unique on TV," says Paul, "in that he's a hero who will try everything possible before taking up arms. Even in the case of the Daleks, we've recently seen that even though he'd thought them irredeemable, he now considers them capable of redemption. That's a wonderful journey for him to go on – he's found an ability to forgive his deadliest enemies. As writer Terrance Dicks said, although he's caught up in violent situations, he is a man of peace!"

While David Tennant's Tenth Doctor is more balanced than his predecessor, he has been proven to be just as formidable, especially after losing Rose Tyler. "He's still capable of doing terrible things," nods Paul. "He's still without the home that he never returned to, and never loved enough. Maybe he would find it easier to deal with if he had been there all his life, but when it's wiped out, it leaves him with an awful burden. It's like the person you bad-mouth who dies the next day."

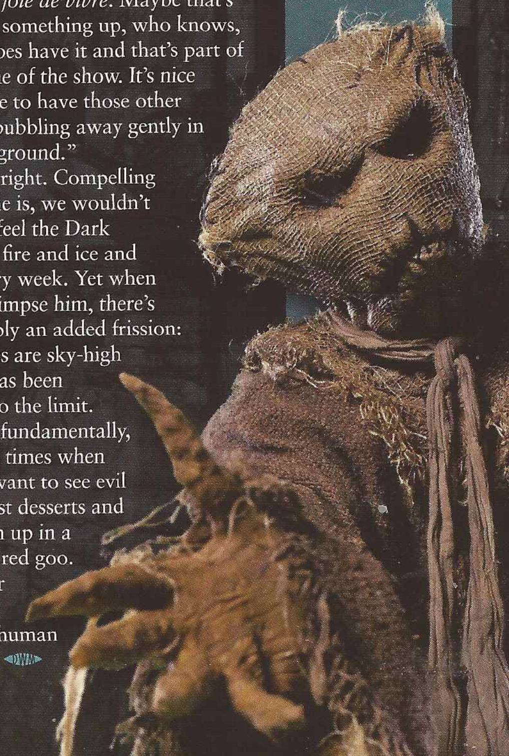
Moments in *The Family of Blood* hark back to that first episode of the revived series, when doomed cyberspace-detective Clive warns Rose that death follows the Doctor around.

Says David: "I love the scene when the Doctor comes back to Joan *as* the Doctor and she points out if he hadn't come there, no-one would've died. She calls him on it and earths him again. Points the finger and makes him look at himself a little. I'm sure there is that vengefulness within him and there's also guilt in there somewhere. When we do get these flashes of real ruthlessness, we have to wonder what's informing that and quite what the Doctor's been through and what that's doing to him."

"You can't do too much of it," he adds. "You've got to sketch it in lightly. If every week he was some haunted, grim lonely god, it would become tedious very quickly. He's somebody who does have enormous brio and *joie de vivre*. Maybe that's covering something up, who knows, but he does have it and that's part of the engine of the show. It's nice to be able to have those other threads bubbling away gently in the background."

Quite right. Compelling though he is, we wouldn't want to feel the Dark Doctor's fire and ice and rage every week. Yet when we do glimpse him, there's undeniably an added frission: the stakes are sky-high and he has been pushed to the limit.

More fundamentally, there are times when we just want to see evil get its just desserts and be blown up in a flurry of red goo. Like it or not, that really is human nature...

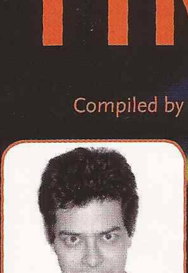


▼ *Straw, twigs, sacking – and a nation of scared kiddies!*

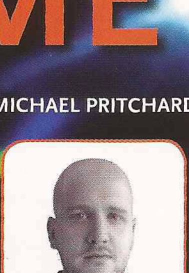
In 1999, four fans embarked on a quest to watch every episode of *Doctor Who*, in order, from the start. This is their ongoing story...

THE TIME TEAM

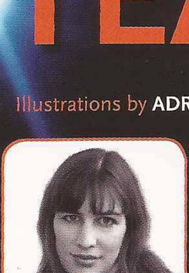
Compiled by **MICHAEL PRITCHARD** Illustrations by **ADRIAN SALMON**



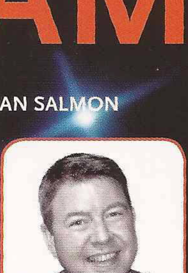
PETER



CLAY



JAC



RICHARD

WARRIORS OF THE DEEP

Highs and lows, peaks and troughs, zeniths and nadirs, apogees and perigees, that's what *The Time Team*'s all about, isn't it? And, gentle reader, never more so than today. For this is a *Time Team* of two halves. And is the glass half full or half empty? I'm going to stop straining the metaphors and hand over to the Team as they settle down to watch *Warriors of the Deep* and *The Awakening*. Can you guess which story they're going to prefer?

It's the futuristic twenty-first century (yes, I know!), and deep in the inky depths of the, uh, deep, Sea Base Four is under attack. Richard gasps as, seconds into the story, the monsters are revealed. "Silurians... okay. First, that's an undramatic reveal; we suddenly cut to a wide shot of the monsters as if they're any old characters. And second, what's happened to them since *Doctor Who and the Silurians* [see **DWM** 322]? What's with all the body armour and the flashing third eye when they talk?"

Peter chips in. "Let's be generous and assume they're a different ethnic group to the Silurians we saw before. A slower, duller, and more rubbish ethnic group. Still, it's nice to have them back I guess."

"I suppose so," says Jac, "but immediately there's something much less interesting about them. They could be any old aliens – Zygons or whatever. That said, underwater stories have such potential; it's an eerie location."

Cut to the TARDIS where, as Richard notes, "the Doctor's had a short back and sides. Doesn't it look odd?"

"Perhaps it's not the Doctor," wonders Clay. "Perhaps it's Kamelion? He's got to make an appearance *sometime*, hasn't he?" He sighs. "The script doesn't seem so bad, and the sets for the Seabase and the Silurian craft are actually pretty great, but – here I go again – this is directed and cut *so* flatly."

The TARDIS arrives in the Sea Base, a place of tension, suspicion and heavy mascara. Jac frowns. "In the first five minutes we've met the monsters, discovered their mission, *and* we've found out who are the bad guys on the Sea Base. No mystery, no suspense. In fact, about the only thing we don't know is how the Doctor's going to save the day."

Right on cue, the Doctor points to a gas canister. 'Hexachromite gas – deadly to marine and reptile life.'

"Well," sighs Peter, "I wonder if that apparently irrelevant detail will become significant later?"

"I despair," despairs Clay. "Presumably there's also a massive store of cold cream down there too, what with all the make-up the crew are wearing."

Peter nods. "The antics of the treacherous Nilson and Solow are amusingly watchable for all the wrong reasons. This dialogue – 'Don't bleat, Solow!' 'If your conscience bothers you, lock it away in a strong box!' Shocking!"

"Do you think Solow puts all that eyeshadow on every day?" wonders Clay. "She must have to get up very early in the morning, or she'd have no time to plan and plot. Still, I suppose if you're a key operative in a top secret military installation on a war footing it's very important to apply as much eye make-up as possible."

The Silurians plan to awaken some long-lost cousins. "They're talking about 'Sea Devils'," says Richard. "Why would they call them that? That was just a name given to them by a loopy workman who had been scared-stiff by them 13 years before."

"A loopy workman called Hickman, as I recall," beams Clay.

"Perhaps they've 'reclaimed' the term for themselves," says Peter. "There could be a rap group called 'Sea Devils With Attitude' for all we know."

Lead Silurian Ichtar is worried about the Sea Devils. 'It concerns me. That they did not. Wake up. As we had. Planned. In the first place,' he says. The Team hoot with laughter.

"In the first place!" shrieks Clay. "Ridiculous line. These new Silurians speak so slowly, they're probably the first monsters that could communicate quicker by post. *'Dear Scibus, the Sea Base has launched a missile, love Tarpok.' 'Dear Tarpok, the Myrka will deal with it, love Scibus.'*"

The first episode ends with the Doctor thrown into the water ("Wow! Look at that set with the water tank in it," coos Clay. "It's positively James Bond-ian!"). "'He's drowned!' shouts Turlough, five seconds later," sighs Peter. "Dear God, how many episodes is this story again?"

Part Two sees the Sea Devils awake. "Nice to see they've kept the original voice," says Richard. "But I don't like the new costume. Bring back the netting!"

> "*Warriors of the Deep* had the biggest death count of any story in a long while, but I couldn't have cared less about any of them!" **RICHARD**

"I like the design," says Jac, "the big problem is that we now have *two* latex alien races with silly voices. Entire scenes of expressionless masks making ridiculous noises to each other."

The Doctor warns the Sea Base crew about the Silurians. "He knows an awful lot about them, considering he's only met them the once," says Richard.

"He probably looked them up on Wikipedia," suggests Peter.

"That would explain why it's so inaccurate," sighs Jac.

Part Two also sees the entrance of the Silurians' fearsome pet – the deadly Myrka. "Don't ya just love the way that solid steel door wobbles like mad as the Myrka bashes it?" says Richard, shaking his head.

Peter thinks. "Perhaps it's not solid steel but an advanced type of super-strong foam that... oh, what's the point, it's *awful.*"

The Doctor and Tegan escape the Myrka in Part Three. "Not hard, as it moves at one pace every half hour," says Richard. "Only just faster than the Sea Devils."

Clayton's very quiet. I ask him why. "What can you say?" he shrugs. "The Myrka. 21 years in, and they've just delivered the worst ever monster. This production team is so weird. I know better than to lose my faith entirely because often they've made some brilliant stories. But when they get it wrong it's always *spectacularly* wrong."

Shortly after, Dr Solow confronts the Myrka – and decides to deal with it in a rather unexpected way. Richard splutters. "She waves her arms and gives it a karate kick! I'd love to know what the script specified at that point!"

The Doctor and Tegan run into a Sea Devil at the end of Part Three. Richard gasps. "Did it really just say 'Your turn'?!"

"Can't really tell," shrugs Clay. "For a second I thought it said 'Doc-*tor!*' Or maybe 'bast–'"

"Yes, yes, never mind that," interrupts Peter. "Tell me why, now, in Part Four, it decides not to shoot just because a 'human' claims to be the Doctor? Still they're such rotten shots, the Doctor could have just strolled past anyway."

"He needn't have worried, they get locked up instead for some reason," muses Jac. "It's like the Sea Devils are checking out the actors' contracts before opening fire."

As Turlough climbs into a ventilation shaft, to a chorus of groans from the Team, Jac continues: "Turlough's remarkably inconsistent in this story. There's all the 'Tegan, save yourself!' stuff. Then he abandons the Doctor, then he risks his life to save the Doctor."

The Doctor is forced to release the base's store of hexachromite to defeat the reptile invaders. Peter sags. "Well, there's a turn up!"

A fairly polite bloodbath ensues, leaving everyone on the base dead apart from the regulars. "A Silurian with split pants," notes Peter. "*Doctor Who* has looked this shoddy before, but at least *The Mutants* or *The Horns of Nimon* didn't take themselves so seriously."

"That had the biggest death count of any story in a long while," says Richard. "And I couldn't have cared less about any of them."

Jac nods. "But are we supposed to care? I really think this is the big problem with this story, and to a certain extent with this era of the programme. *Doctor Who* is either an exciting action adventure where everyone except our heroes can die and it doesn't matter, or it's drama, where things are real, they have real consequences, and our heroes are vulnerable. But suddenly, it seems to be trying to combine the two; 'real' drama, with real death and emotion, but also comic-book action and wimping out on the consequences. So it's neither fish nor fowl, and as a consequence neither believable or enjoyable."

"Excruciating," agrees Peter. "Difficult to believe it went out prime time on BBC1. It's not only bad in itself, but it soils the memory of the two great Pertwee stories to which it was a sequel."

"And what a waste of that undersea setting," frowns Richard. "Even when the Doctor nearly drowns, it's in a tank!"

Final word to Clayton: "There should have been another way."

CLICHÉ COUNTER

Deaths on screen so far

00905

One or more of the regular cast rendered unconscious

00178

One or more of the regular cast incarcerated

00234

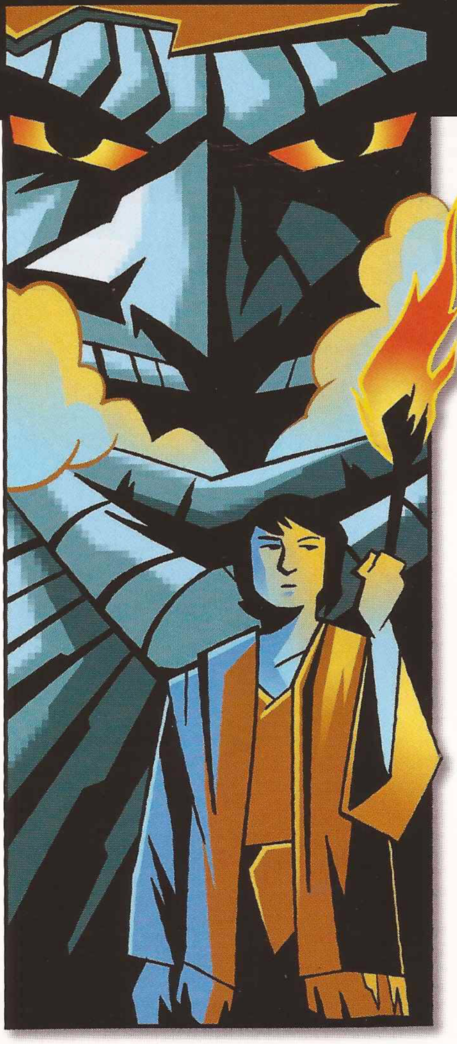
THE AWAKENING

Perhaps *The Awakening* will enliven the Team? What do you think? As the action shifts to the village of Little Hodcombe, where some civil war re-enactmnents are getting out of control, Richard's happy. "Lovely to have Denis Lill back, as the villainous Sir George. He's got such a wonderfully rich, fruity voice!"

"I don't care if nothing at all happens in this story," says Peter. "It's just such a relief not to be watching *Warriors of the Deep*."

There are strange vibes in the church, a host of ghostlike visitations and some unfriendly villagers. "It's a bit *Sapphire and Steel,* with a touch of *The Wicker Man* and a dash of *The Stone Tape*," says Jac approvingly.

Clay's very impressed by local teacher Jane Hampden and seventeenth-century urchin Will Chandler. Which, by the way, be a proper name. "They are fantastic characters; I know who they are, what they want, right away. And they feel warm and funny and human and real.



The Doctor seems to like them too when they meet, giving them the patient attention and respect he has never showed to any of his actual companions in this incarnation."

The Doctor identifies Sir George's executive stress toy as a lump of tinclavic mined on the planet Raaga. "Are they wheeling out the Terileptils again?" wonders Richard. "They had a mine on Raaga."

"After the last story, I'll be happy never to see another old monster," says Peter.

"Look at the brilliance of that scene in the tunnel between the Doctor and Jane," says Clay. "It's well written and well played, getting the explanations across while being funny." He claps his hands in prayer. "Please make Jane and Will the new companions!"

Tegan is ordered to dress as the village's May Queen by tough man Willow – 'unless you want me do it for you!' "Is he threatening to strip Tegan?" wonders Peter. "Or threatening to dress as the May Queen himself?"

The episode ends with the Doctor, Jane and Will confronting a sinister presence in the crumbling church; a huge living gargoyle, the Malus! "I just love this story," says Jac. "It would be fab even without the TARDIS crew: war games escalating out of control and becoming real, Jane as the lone sane voice trapped in the village – it's a wonderful set-up, oozing dramatic potential."

Clay nods. "The visual iconography is brilliant too – I love the bit where the Civil War troopers ignore the telephone box because it's out of their game's time frame. And the realisation of the Malus as the face behind a crumbling wall is so simple and so brilliant."

"And so spooky," shivers Peter.

As we enter Part Two Richard joins in the chorus of praise. "The location work on this story is really lovely. Very easy on the eye. But here's another occasion where an electronic score really doesn't work. This historical element and the village location need proper instruments behind them, not synthesizers."

The Doctor and Will ride to Tegan's rescue before she can be burnt to death on the village green. 'The toast of Little Hodcombe,' muses the Doctor. "Very unlike the Fifth Doctor to make such a sick joke," mutters Peter.

"I disagree," says Clay. "Davison's Doctor is back to being the funny, sarcastic gent he was in his first season. And I love it when he makes a big apology to Will; he'd never do that to Tegan or Turlough. Hurrah for Will and Jane, the new companions! *Please!*"

Sir George confronts our heroes in the church – and an unfortunate trooper is beheaded by three silver ghosts. "No blood or anything," says Clay, "but it's nice to have real physical threats such as burning or beheading back in the series."

Will's had enough – and pushes Sir George at the Malus. "Um, what's supposed to have happened there?" asks Richard. "Do we assume that the Malus is huge and Sir George fell the full distance down its body to his death, or something?"

"It looks like he just tripped over a bit of plaster onto the dry ice machine," notes Peter.

"Don't bleat, Ware!" says Clay. "We can't complain about effects in such a brilliant story. And most of them – the ghosts and the baby Malus that appears on the wall of the TARDIS – are excellent." He boggles as the church explodes. "Great model work too."

Everybody's back in the TARDIS with the trouble sorted at the end of Part Two.

"Yet again, a TARDIS full of completely unsurprised people," says Peter, rolling his eyes. "Not even a 'Strike me Pink!'"

"I'm with Clay in hoping Will stays on," says Richard. "He's great fun and played very well by Keith Jayne."

Jac has a note. "Now, Willow has been painted as probably the most unpleasant person in the village – gloating, violent, bloodthirsty – without even the excuse of being under an alien influence. And yet there he is standing around sharing a jolly joke with everyone in the TARDIS at the end. That doesn't quite ring true." She sums up. "I won't say that was perfect – I'd have liked a bit more made of the mystery and maybe some rising hysteria from the characters. But overall, I thought it was superb. It's restored my faith!"

> "*The Awakening* would be fab even without the TARDIS crew being there – it's a wonderful set-up and it oozes dramatic potential." **JAC**

"I *will* say that was perfect," says Clay. "I know better now than to think the show's turned a corner, because producer John Nathan-Turner is so hit-and-miss that the next story will probably be terrible. Now, do you think the Doctor can unload Tegan and Turlough in Little Hodcombe and travel on with Will and Jane? If Kamelion can join the crew and immediately disappear, I don't see why not..."

AND YOU SAID...

"What has happened to the friendly Doctor who always hoped that the people he found would be friendly too? Looks like its 'No more Mister Nice Doctor'. Now his first instinct is to fight and risk a reactor meltdown. It's so out of character. When did he get so pessimistic?"

STEPHEN MARTIN HINCKLEY

"The Myrka looks like a cross between Kermit the Frog and an inebriated Godzilla. Is that a bit of seaweed stuck between his teeth? One giant cocktail stick required..."

FRANCIS McHARDY EMAIL

"The worst thing about *Warriors of the Deep* is it feels as if it should have been really good!"

JAMES BEAMISH EMAIL

"Compare and contrast the excellent lighting in *The Awakening* with that of *Warriors of the Deep*. It's obviously not that the BBC couldn't light well, but that some of their crews just *wouldn't*!"

STEVEN MANFRED WISCONSIN, USA

"It has pace! It has some genuine spookiness! And it has the Malus, not only in the TARDIS, but vomiting green slime! I remember as a teenager watching this when first broadcast and thinking how daring and cutting edge that was for *Doctor Who*. Pity all Turlough gets to do is be locked up again."

TIM HUNTER MELBOURNE

"Unlike most two-parters, this feels like a complete adventure, rather than a brief interlude before the next one. The pacing and structure are similar to that of modern episodes."

DAN TESSIER EMAIL

"I know it sounds rather silly, but the ending to *The Awakening* is one of my fondest memories of 1980s *Doctor Who*: talking about tea in the TARDIS, with Turlough wrinkling up his nose at the thought, and the Doctor concluding "I rather like it" before flashing us a big smile. Somehow, brilliant and magical!"

ANDREW IRELAND EMAIL

JOIN THE TEAM...

In **DWM** 384 the Time Team will be trapped in a time corridor as they visit *Frontios* and then witness the *Resurrection of the Daleks*. We want to hear *your* views on these stories, so send them to the editorial address on p10, or by email to *dwm@panini.co.uk* (marked 'Time Team' in the subject line) by 5 July, ta.

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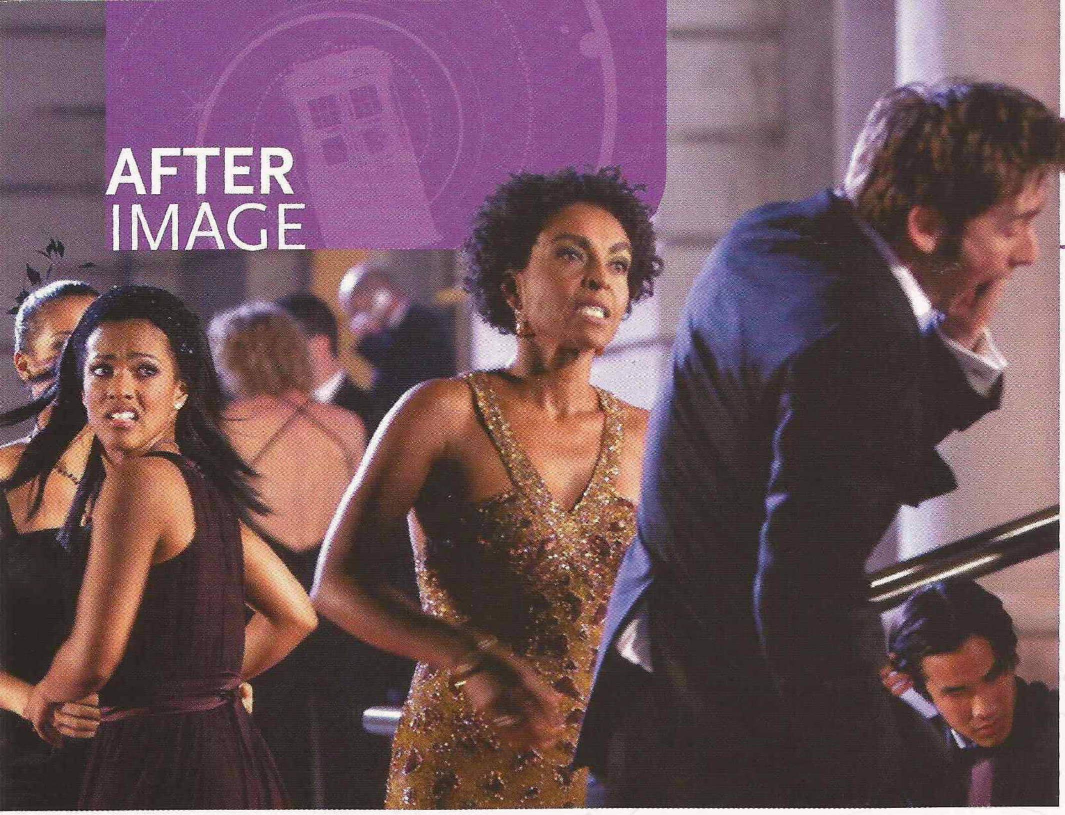


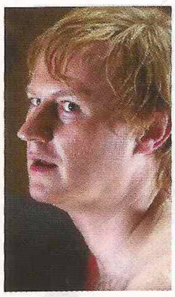
EPISODE 3.6

THE LAZARUS EXPERIMENT

Writer **STEPHEN GREENHORN** | Director **RICHARD CLARK**

HOW MARVELLOUS TO SEE A SCIENCE-fiction favourite, from the era of flickering black and white TV screens, return to frighten a twenty-first century audience, with the baton passed to such vital young performers as David Tennant and Mark Gatiss. And, after their success with 2005's *The Quatermass Experiment* on BBC Four, here they are again, in another story of a hideously transformed man, absorbing all he comes up against, set against a backdrop of London by night. Superficial as they may seem, similarities between *The Lazarus Experiment* and its 1950s predecessor are hard to dismiss. Professors Quatermass and Lazarus both lend their names to experiments to push back knowledge, which lead to a showdown in a metropolitan cathedral, and neither experiment goes remotely as planned.

There were no villains as such in *Quatermass*: it was all post-war stiff-upper lip decency. Lazarus' world, by contrast seems more a product of the Thatcher years. As the rejuvenated professor and his backer – and possible lover – Lady Thaw, contemplate his success and the potential for exploitation, over cut-glass tumblers of Scotch, he cruelly breaks her heart. This kind of sexual table-turning was the very preserve of ITV's *Tales of the Unexpected*, half-hour morality tales in which villainy or greed would precipitate poetic denouements.



A half-hour morality tale is exactly what is on offer here, the moral being 'more isn't necessarily better'. However, in a 45-minute slot more is unavoidably required. It would be easy to write off the final reel, in which the supposedly vanquished threat reawakens and has to be dealt with properly, as a time-filling encore, but it was clearly planned as the climax, with all the best dialogue saved for Tennant's Doctor and Gatiss' Lazarus in their final scene. This Doctor doesn't dwell on his longevity as a rule, but when he wistfully brings it up here, it's the episode's undoubted highlight.

That's not to say there's nothing else to appreciate: it's always a pleasure to see Thelma Barlow, so ruthless here that I honestly didn't connect her with *Coronation Street*'s Mavis until her turn was nearly done. Freema Agyeman and Gugu Mbatha-Raw bring a believable closeness to sisters Martha and Tish, and as Francine, Adjoa Andoh presents overprotective paranoia as only a mother can. Competent direction keeps the action coherent, with poor Richard Clark having to shoot in an even tighter space than *Gridlock*, as the Doctor and Martha squeeze into the souped-up tanning booth that works this story's magic. The gradual reveal of Lazarus' mutated form is textbook *Doctor Who* – showing the monster's point of view first, then its killing extremity, before giving us the full monty.

The human-faced giant scorpion that dominates this episode is scary and effective, but, alas, only for around a quarter of the time it's on screen. The focus unflatteringly lingers on it for too long, and shots in which it appears alongside fleeing humans look distractingly false. I could be wrong, of course – I've never actually visited anywhere inhabited by giant scorpions. Perhaps Giant Scorpion World has children's magazines featuring cut-out face masks of hideous imaginary creatures called humans, which look incongruous when worn by readers atop their perfectly ordinary giant scorpion bodies. Because, frankly, that's what this one looks like, doesn't it? And whose face *is* that, anyway?

Longstanding *Doctor Who* fans might be used to overambitious depictions of the bizarre, secure in the knowledge that there's at least a robust explanation. Writer Steven Greenhorn comes close, having the Doctor deduce that having tinkered with his DNA, Lazarus has inadvertently opened a set of commands relating to an unused evolutionary path in mankind's past. That's all in keeping with what popular science has told me about genetics, but even though I've flicked through my copy of *The Blind Watchmaker* several times now, I still can't find any hint that we were once on the verge of abandoning the hominid route and giving it a go as arthropods. Giant, life-absorbing ones, at that.

The other visual lodestone is Gatiss' Lazarus. Although made up to look at least 10 years older than the 76 he claims, hand movements, and weary eyes make him more durable under close examination than his arachnid alter ego. Better yet, after his rejuvenation, although looking thirty-something, he still acts like an old man, expecting deference and respect from those around him. It's a powerful combination – he's still as bitter and greedy as he was beforehand, but now has the charisma, for example, to entice young Tish as he couldn't before.

This episode didn't make me gasp or smile every few minutes like the five preceding it, but then that didn't seem to be its intention. This was a change of gear for the 2007 season, allowing some breathing space before the cumulative storyline picks up, and finally giving Martha a permanent place aboard the TARDIS. I just wish the team had shown the boldness to take the gear down even further and told a more personal story about the spiritual and social implications of extending lifespan. A less immediately thrilling but ultimately better remembered story could have been made, demonstrating that more is not necessarily better, in terms of frenetic visuals as much as extended lifetimes.

Still, this was a good enough story, with a great monster. Shame he kept turning into a scorpion, though...

DAVE OWEN

> "It's a *Tales of the Unexpected*-style morality tale – and a big change of gear for the 2007 season..."

EPISODE 3.7

42

Writer CHRIS CHIBNALL | Director GRAEME HARPER

THE DAY BEFORE *42* WAS SHOWN I WAS trying to canvas *Doctor Who* one crucial extra viewer. I told him "You know that film *Sunshine* – yeah, the *Trainspotting* and *28 Days Later* guy, him – well it's like *2001* but punchy. Anyway, they're doing it on *Doctor Who* tomorrow. But in real-time, like *24*. With Cindy off *EastEnders*. As Ripley. From *Alien*." I'd only spoken 42 words, but before I knew it, I'd made what felt like as many comparisons to this episode's sources. Had I known, I could have added "And if you really didn't like that one last year, with the deadly star sucking in the explorers, who were getting bumped off one by one, anyway, and the possessed bloke with the deep voice, and the Doctor in a red spacesuit, then stick with *Vernon Kay's Gameshow Marathon*, ok?"

Oh, it's easy to point to coincidences and congruencies, isn't it? And usually, not very helpful or worthwhile. *Doctor Who*, like every other work of fiction is informed and directed by what has gone before it. Inherited ideas help the viewers quickly pick up what kind of situation the storytellers are placing them in, and let them get on with the story. Why waste screen minutes reinventing the wheel? Or indeed, the solar scoop. Future scenarios can be just as predictable as historical ones. Yes, we mustn't demand too much, must we?

Ha! Anyone comfortably expecting a self-contained pastiche of *Sunshine* and *The Impossible Planet*, will have been perfect candidates to be shaken by a couple of complacency-shattering jolts in *42*. The first of these comes during Martha's emotional phone call home to her mum. What at first appears to be just an anchor to the here and now, like its precursor in *The End of the World*, is transformed by the slow, unfussy appearance at the edge of the frame of Mr Saxon's sinister eavesdropper. Unlike your Bad Wolves, or Torchwoods, this year's snowballing background theme appears to be irretrievably and deliciously woven into the stories. Francine's increasing suspicion of the Doctor, and cooperation with whoever his antagonists are, perfectly counterbalances Martha's own acceptance of and by him. It's formalised here by the Doctor upgrading her mobile and giving the key to the door, as good as handing out a badge and gun to a new deputy on board the TARDIS. And this week, too, Rose's name passed his lips not once. A watershed of sorts has been reached.

It's obvious anyway that Martha is no longer a probationary houseman with the Doctor, from how tersely they address one another. Indeed, he's at his most casually spoken ever, with "Oi!", "'Ey!", and "Go on my son" making him sound as if he'd be just as at home in a Bermondsey bookies as he is in this burning spaceship. *42* is a steeplechase from opening to closing credits with none of the lulls that took the wind from the sails of the preceding three episodes. The Doctor charges about the stricken spaceship yelling commands, or delegating them via a willing Martha, with no time for manoeuvering, so it's as well that he's instantly accepted by a crew on borrowed time. For all the chaos around him, he seems more than able to keep all his plates spinning, even when new ones are thrown to him, such as Martha being trapped in an escape pod with only a hunky mechanic for company.

As a result, the second big shock, and the episode's finest moment comes when all is overturned, and the Doctor is possessed.

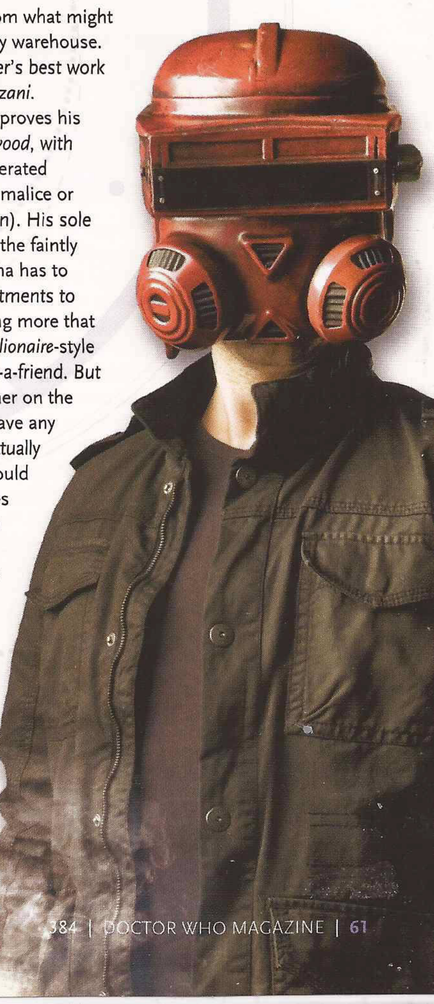
> "The episode's finest moment comes as the Doctor is possessed – a graphically shocking visual and a harrowing turn by Tennant..."

Just seeing the pure white light scythe from his eyes is graphically shocking, even without the immediate implication that the winning player has potentially switched sides. Yet simultaneously, he's granted the vital insight into the nature of the menace that he'll need to overcome it. It's the very opposite of the way some dramas have to stop for five minutes, talking, while the hero discovers or explains what's been going on. Here is a scene that's both thrilling to watch and impressively concise and efficient to boot.

The way these transformations preserve the victim's basic form, but remove eye contact (in all but terminal form) is deeply unnerving, and remains so behind a narrow smoked glass visor. There is barely a fight, and not a single gun – real or replica – drawn in the whole piece, so I'll mostly remember *42* for its suspense. And when Murray Gold's otherwise refreshingly electronic score adopts the creepy scraped and plucked strings that go with the form, the effect is palpable.

Just because it's believably set in real time, the episode isn't constrained to keep up an unrelenting pitch and pace. The most obvious departure is the aforementioned escape pod sojourn, where director Graeme Harper gives his biggest nod to Stanley Kubrick's *2001*, shooting through portholes, in absolute silence where sound would not naturally be carried. It's heart-stoppingly effective, too. Earlier, the heavy breathing in space helmets, and the full-face close-up of the Doctor catching the sentient sun also evoke the 1968 film powerfully.

Elsewhere, Harper demonstrates more range, aiding David Tennant in giving a harrowing impression of the Doctor's agonised struggle. The sterile white light in the sickbay stasis chamber, together with an out-of-body overhead angle elevate the spaceship setting from what might otherwise just be a grotty warehouse. This must rank as Harper's best work since *The Caves of Androzani*.



Writer Chris Chibnall proves his versatility beyond *Torchwood*, with nobody here being eviscerated (either through outright malice or overenthusiastic affection). His sole indulgence seems to be the faintly contrived way that Martha has to open a series of compartments to save the ship. It's nothing more that a *Who Wants to Be a Millionaire*-style quiz, replete with phone-a-friend. But it's worth it, just to get her on the Saxon-tapped mobile (have any of the contestants ever actually phoned their mums? Would you?), and for the Beatles question, prompting the Doctor's laugh-out-loud morbid mention of *Here Comes the Sun*. And now I know what a Happy Prime Number is, which could come in handy.

42, then. *Doctor Who* by numbers? Perhaps. A series in its prime? Probably. Am I happy? Oh, yes.

DAVE OWEN

OFF THE SHELF

DVDs, BOOKS, CDs, TOYS: THE WORLD OF **DOCTOR WHO** IN REVIEW.

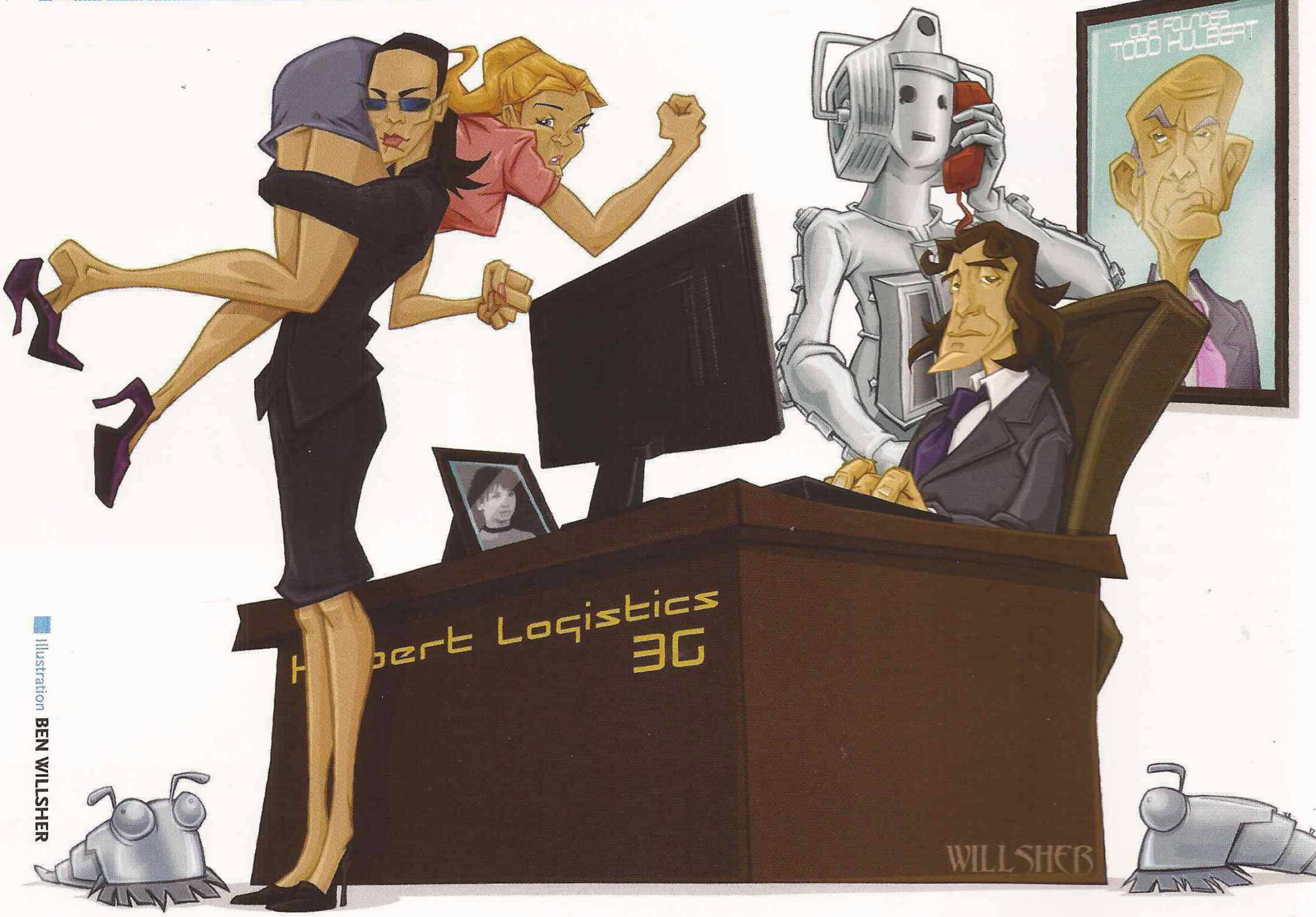


Illustration **BEN WILLSHER**

HUMAN RESOURCES – PARTS 1 & 2

AUDIO DRAMA Big Finish | **BY** Eddie Robson
PRICE £10.99 each | **OUT** July, August 2007

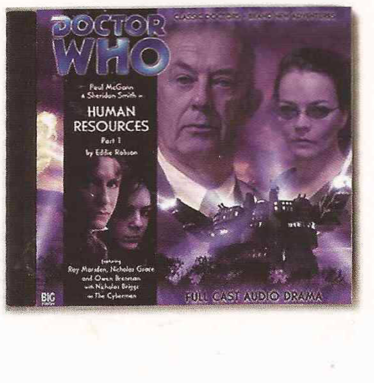
LISTENERS TO BIG FINISH'S BBC7 EIGHTH Doctor audio series will recall that at the end of *No More Lies* [reviewed in **DWM** 382], the mysterious headhunter who has been tracking Lucie across time and space finally bagged her woman. At the beginning of *Human Resources*, Lucie awakes in Telford, ready to start her new job as a data entry clerk at Hulbert Logistics, her adventures in the TARDIS apparently no more than an idle fantasy.

Of course, things are far more complicated than that, as the Time Lords inform the Doctor. Before long, he has been dispatched via Time Ring to Lucie's office to rescue her, and to uncover a typically labyrinthine CIA plot to eradicate any threat to Gallifrey's domination of the Galaxy.

The first episode of *Human Resources* focuses very much on the humdrum tedium of modern life. Inane first day banter, management mumbo jumbo and tiresome office politics are laid on thickly, and if the end result is reminiscent of paper merchants Wernham Hogg from *The Office*, then it's all part of writer Eddie Robson's attempt to evoke that special kind of soul-sapping environment. Luckily for Lucie, the Doctor's on hand to liberate her, and to pick away at the veneer of normality to reveal the shabby truth: Hulbert Logistics is a front for an operation to conquer planets and subjugate their native populations before selling them to the highest bidder.

While Hulbert's motives are straightforwardly evil, Robson introduces an interesting complication to proceedings by revealing that the planet in question is home to a primitive race of Cybermen, placing the Doctor in the position of championing his enemies against an equally unpalatable organisation. It's an opportunity for the Doctor to high-handedly condemn both corporate greed and the Cyber ethos, while his assertion that the Cybermen deserve to be oppressed skirts dangerously close to his successor's murderous hatred of the Daleks.

Clearly informed by the success of the TV series, *Human Resources* emulates many of its aspects, particularly in the skilful way that Robson jumps between ordinariness and outlandishness, and holds back his classic monsters until the end of Episode One while gradually painting a picture of a conflict that is wider than what we experience. The first part of *Human Resources* focuses on laying the ground rules, wrapping mysteries inside enigmas when it comes to Hulbert Logistics' true objectives and the reason why the Time Lords have manipulated Lucie, punctuating these with some vividly memorable moments – the office building being inside a giant robot, for example.


DOCTOR WHO
Paul McGann & Sheridan Smith in
HUMAN RESOURCES
Part 1
by Eddie Robson
featuring Roy Marsden, Nicholas Grace and Owen Brenman with Nicholas Briggs as The Cybermen
FULL CAST AUDIO DRAMA
BIG FINISH

The second episode is then able to deliver the pay-offs, and it's here that the play's few flaws show through. Though logically constructed, once we've had the big reveal of the monsters, the only way for the story to go is a big battle between the Cybermen and their enemies, which can be impressive on TV but lacks punch on the radio. Therefore, while the war rages on in the background, our focus is rightly on the big secret behind the Time Lords' temporal interference. When it comes, the revelation is surprising, but so outlandish that it's not then a shock to learn that the Time Lords were barking up the wrong tree when they picked on Lucie. Despite Sheridan Smith's best efforts we never really believe that Lucie is likely to turn evil, and the punchline to the story arc is therefore a bit disappointing.

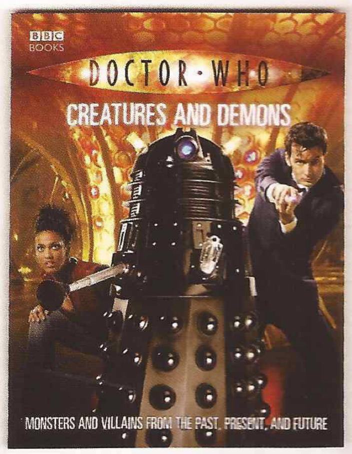
What we're therefore left with is an audio that's funny and dramatic in all the right places, but which doesn't tug at the heartstrings quite as effectively as it should. A strong climax to a very inconsistent series of plays, and the best since *Blood of the Daleks*, *Human Resources* lacks the emotional sting to make it extra special. **MM**

REVIEWERS THIS ISSUE:

Vanessa Bishop (VB)
Matt Michael (MM)

CREATURES AND DEMONS

BOOK BBC Books | **BY** Justin Richards
PRICE £7.99 | **OUT** Now



THIS THIRD BOOK IN THE *DOCTOR WHO* 'monster book' series sticks to the same format of the previous volumes, *Monsters and Villains* and *Aliens and Enemies* – a straightforwardly-written, picture-book mix of story information, background data and what appears like a slightly increased amount of behind-the-scenes material, looking at script-writing, monster design and the ever impressive CGI work from effects house The Mill. As before, a particular highlight in this area is the printing of original concept designs, gems this time round including some absolutely beautiful paintings imagining the *Daleks in Manhattan/Evolution of the Daleks* Empire State Building basement laboratory (even more 1930s *Frankenstein*-inspired than on screen) and those showing a more ram-headed *Satan Pit* beast.

It's also good to see a few new areas of the programme's production being included, such as the storyboards designed for *Doomsday* showing the sequence where the Daleks are sucked back into the void, and the use of script extracts, some – as with the reveal of the Cybermen in the *Army of Ghosts* example – showing their events differently from the way they unfolded on screen.

As for the monsters, *Creatures and Demons*' catchment area stretches from Series Two's *The Idiot's Lantern* to Series Three's *Evolution of the Daleks*. The book also returns to *Monsters and Villains*' idea of supplying more background to the creatures than was heard in the episodes on screen – Gareth Roberts weaving the history of *The Shakespeare Code*'s Carrionites in with Fifth Doctor villains the Eternals, and Mark Gatiss on the original form of *The Idiot's Lantern*'s the Wire, and how it escaped death by leaping into its executioner's mobile phone. Both of these work relatively well, although Gatiss' suggestion that the Wire attempted another invasion by television some 30 years later, in what was known as 'The Bee-tee Incident' – a reference to Wire actress Maureen Lipman's British Telecom adverts of the 1980s – probably goes a little too far, feeling out of step with the rest of the book.

Perhaps the most interesting material in this vein, however, appears in a small box-out dealing with *Army of Ghosts*, suggesting the Cybermen's parallel world split from our own when an event took place on that world but not in ours – namely the death of Queen Victoria, killed by a werewolf.

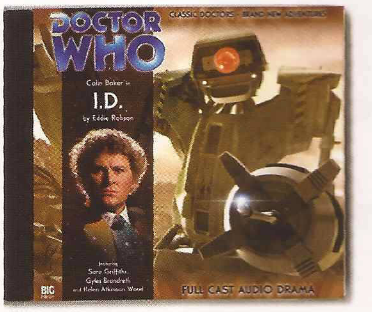
> "The highlights include some beautiful paintings of the Daleks' Empire State Building basement laboratory..."

Overall, *Creatures and Demons* gives good coverage on all the new monsters and episodes, but predictably it's the Daleks who rule, the episodes featuring the Cult of Skaro quartet taking up more pages than anything else – the only entry that struggles to fill its minimum four pages being the one for *Fear Her*'s flower-like Isolus.

Older monsters are represented by the likes of the Krynoid, Sharaz Jek, the Ogrons, the Draconians, and the Wirrn – on the whole, a well-chosen bunch whose impressive designs and costumes sit comfortably enough next to the shiny digital and animatronics glamour of this year's new intake. **VB**

I.D. / URGENT CALLS

AUDIO DRAMA Big Finish | **BY** Eddie Robson
PRICE £14.99 | **OUT** Now


DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
Colin Baker in
I.D.
by Eddie Robson
featuring Sara Griffiths, Gyles Brandreth and Helen Atkinson Wood
BIG FINISH
FULL CAST AUDIO DRAMA

ARRIVING IN A VALLEY FULL OF discarded data-storage devices, the Sixth Doctor is appalled to realise that he's landed in a decadent period of human history, one where people will pay for personality upgrades and where identity theft is a fashion craze. The software pirates who plunder the scrap-heap are under attack by murderous androids, and there's a hidden agenda to recreate the work of discredited scientist Dr Zachary Kindel.

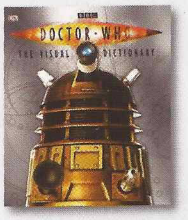
Director John Ainsworth has assembled a strong cast to breathe life into what develops into a fairly uninspiring adventure. As Hippocratic Oath-breaking Dr Marriott, Gyles Brandreth's plummy tones are peculiarly wasted once he becomes a grunting monster: if it was a joke to utilise such a well-known voice in this way, it's a pretty weak one. Equally dismaying is some of the tasteless humour, which is perfectly in keeping with the Eric Saward-scripted era this story evokes (having the Doctor enjoy a rhyming game as he stands over a bloodied corpse, for instance), but feels misjudged after all Big Finish has done to give this Doctor more humanity.

It's not all bad news: once the adventure gets underway, there are a few clever twists regarding the nature of the threat, and Helen Atkinson Wood is especially impressive in a dual role. And to be fair, some of the jokes raise a smile, particularly the Doctor's Homer Simpson-esque arrival. But, given it's only three episodes long, and despite the worthy world-building in the first episode, there's only really enough plot here to fill two, while the Doctor's glib last words make those of us who are old enough recall *The Two Doctors*' vegetarianism quip with a shudder.

In the sleeve notes, the author suggests that the three-part format allows for a story where none of the characters likes any of the others, as though the Sixth Doctor needed any more of those! While not a total washout, *I.D.* is certainly one of the weaker efforts from Robson.

Urgent Calls, on the other hand, is a complete delight. Written as a short story rather than an audio play, it would be easy to mistake this for one of those dramatisations on Radio 4 just before *Woman's Hour*. The tale of a woman's unlikely telephone relationship with the Doctor, which leads to some life-enhancing experiences, would make for a compelling *Short Trip*. When performed as well as it is here, it becomes even greater: something to cherish. **MM**

> "The tasteless humour feels misplaced after all that has been done to humanise the Sixth Doctor..."



THE VISUAL DICTIONARY

BOOK Dorling Kindersley | **BY** Various
PRICE £12.99 | **OUT** Now

Here's a book so beautifully presented you can literally lose hours just staring at it. *The Visual Dictionary* isn't an alphabetical one but rather a colourful, pictorial guide to the series' characters, stories and monsters, starting with *Rose* and going up to *Smith and Jones*.

It also takes the unusual step for a *Doctor Who* book of eschewing behind-the-scenes material to present the fiction as if it were fact. While this approach initially feels a bit odd, the pure, lavish splendour of the book is hard to resist.

The book is defined by its detailed technical illustrations. Publisher DK is most associated with reference books and travel guides, with a house-style of using detailed, cross-section artworks to expose the internal anatomy of a structure more closely. Using this technique, DK's artists have produced some stunning full-page spreads of, among other things, the inner workings of the Dalek Emperor's Flagship, the Sonic Screwdriver and the Satan Pit where, like geography textbook illustrations showing the layers of rock and earth, the Pit is sliced down the middle to show the Beast raging in his prison miles beneath the surface of Sanctuary Base Six.

One of the interior of the TARDIS, however, is bound to strike a more controversial note, showing the time machine's true form to resemble an elaborate sceptre, with the control room situated atop a huge globe-like structure of power rooms towering down to a containment sphere that houses the TARDIS' own Eye of Harmony energy source.

Another stylish aspect of the book is the full-body anatomy shots afforded each character that allow us to see their costumes in close detail while arrows point out everything from the blindingly obvious ("Sharp teeth rip apart flesh" for a slavering Werewolf) to personal insights (apparently *New Earth*'s Matron Casp, the eldest of her litter, "grew up used to getting her own way").

Long-term fans might be dismayed by the lack of coverage on older episodes – a small picture of Davros and a brief Dalek timeline just about covers it – but overall, this is a book to be loved, and gives an impressive account of just how much material the show has produced over the last three series. I'd nominate it as my 'Coffee Table Book of the Year' if that didn't sound like I wasn't prizing it enough. **VB**

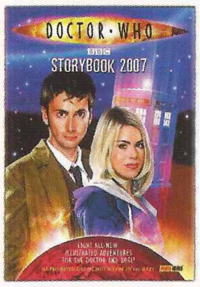
OFF THE SHELF AWARDS RESULTS

2006 saw dozens of new *Doctor Who* books, audios and DVDs unleashed into the shops, as well as a growing range of toys, cakes, yoghurts and bedspreads. Not forgetting, of course, good old **DWM**! So let's take a look back over the last year, and find out which *Doctor Who* goodies were your favourites...

Results: Tom Spilsbury

DOCTOR WHO FICTION

Rank	Title	Average/10
1	**Doctor Who Storybook 2007** Edited by Clayton Hickman	7.84
2	**I Am a Dalek** by Gareth Roberts	7.69
3	**The Nightmare of Black Island** by Mike Tucker	7.48
4	**The Feast of the Drowned** by Stephen Cole	7.22
5	**Short Trips: The Centenarian** Edited by Ian Farrington	7.13
6	**The Stone Rose** by Jacqueline Rayner	7.02
7	**The Resurrection Casket** by Justin Richards	6.80
8	**Short Trips: Dalek Empire** Edited by Nicholas Briggs	6.67
9	**Short Trips: Farewells** Edited by Jacqueline Rayner	6.47
10	**The Price of Paradise** by Colin Brake	6.46
11	**The Art of Destruction** by Stephen Cole	6.18
12	**Short Trips: Time Signature** Edited by Simon Guerrier	6.15

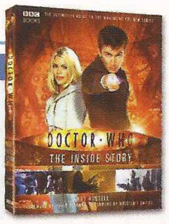


"Well, how brilliant! And no we didn't rig the vote. Tch! These *Storybooks* – or Annuals-without-the-Space-Facts – are very close to my heart, and I'm thrilled to bits that you lot like them too. Obviously we had the advantage of some of the very best writers and illustrators in the world of *Doctor Who* (and, indeed, in the world full stop), so that probably helped, but I still like to think it was the return of *A Letter From the Doctor* that swung your votes! Thanks again."

CLAYTON HICKMAN *Storybook* Editor

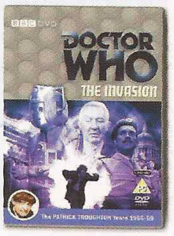
DOCTOR WHO NON-FICTION

Rank	Title	% vote
1	Doctor Who: The Inside Story	32.5%
2	Doctor Who: Aliens and Enemies	19.4%
3	Doctor Who Annual 2007	11.5%
	Others	36.6%



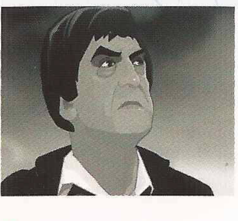
DOCTOR WHO DVD

Rank	Title	% vote
1	The Invasion	48.4%
2	The Complete Second Series Box Set	14.4%
3	The Beginning Box Set	14.3%
4	Genesis of the Daleks	9.9%
5	Inferno	4.4%
6	The Mark of the Rani	4.3%
7	The Hand of Fear	2.2%
8	The Sontaran Experiment	2.1%



FAVOURITE DVD SPECIAL FEATURE

Rank	Title	% vote
1	Animated episodes (*The Invasion*)	15.2%
2	David Tennant's Video Diary (Box Set)	12.7%
3	Origins (Documentary on *The Beginning*)	12.6%
	Others	59.5%



"Animating the missing episodes of *The Invasion* was a mad idea and it could have turned out so very, very badly. That it didn't is down to Steve Maher's unbeatable animation. I'd like to thank everyone who enjoyed it as much I did."

JAMES GOSS
Producer, *The Invasion* animation

MOST WANTED DVD RELEASE

Rank (last)	Title	% vote
1 (2)	The Trial of a Time Lord	8.7%
2 (9)	The Time Warrior*	7.6%
3 (1)	The War Games	6.8%
4 (4)	The Seeds of Doom	6.0%
5 (7)	The Sea Devils	5.6%
6 (5)	The Dæmons	4.4%
7 (–)	Planet of the Spiders	4.2%
8 (–)	Terror of the Autons	3.2%
9 (–)	The Ice Warriors	2.6%
10 (12)	Terror of the Zygons	2.3%
11 (–)	The Chase	2.2%
= (–)	Planet of the Daleks	2.2%
13 (14)	Doctor Who and the Silurians	2.0%
14 (–)	Image of the Fendahl	1.9%
15 (–)	The Time Meddler	1.8%
= (–)	The Happiness Patrol	1.8%
17 (17)	Kinda	1.6%
= (–)	The Brain of Morbius	1.6%
19 (–)	Black Orchid	1.5%
= (–)	Frontios	1.5%
	Others	30.5%

BBC DOCTOR WHO AUDIOBOOKS

Rank	Title	% vote
1	The Reign of Terror	33.8%
2	The Dalek Conquests	11.7%
3	Doctor Who at the BBC: The Plays	11.6%
	Others	42.9%

DOCTOR WHO AUDIO DRAMAS

Rank	Title	Average/10
1	**The Gathering** by Joseph Lidster	7.43
2	**The Reaping** by Joseph Lidster	7.42
3	**Memory Lane** by Eddie Robson	7.37
4	**Time Works** by Steve Lyons	7.14
5	**The Kingmaker** by Nev Fountain	7.02
6	**The Settling** by Simon Guerrier	6.92
7	**The Nowhere Place** by Nicholas Briggs	6.82
8	**Night Thoughts** by Edward Young	6.62
9	**Year of the Pig** by Matthew Sweet	6.56
10	**No Man's Land** by Martin Day	6.49
11	**Return of the Daleks** by Nicholas Briggs	6.38
12	**The Veiled Leopard** by Iain McLaughlin and Claire Bartlett	6.35
13	**Something Inside** by Trevor Baxendale	6.20
14	**Pier Pressure** by Robert Ross	5.92
15	**Cryptobiosis** by Elliot Thorpe	5.89
16	**Red** by Stewart Sheargold	5.70

"Writing the play that brought Tegan back was pretty daunting, as she's such a great character, and I knew how much everyone was looking forward to hearing from her again. So I'm really pleased that people seem to have liked it! Thanks to Gary Russell, David Darlington, the amazing cast – and, of course, to the brave-hearted Janet Fielding for coming back one last time."

JOSEPH LIDSTER Writer, *The Gathering*

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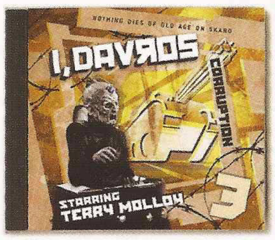
* Scheduled for release shortly.

OTHER **BIG FINISH** AUDIO DRAMAS

Rank	Title	Average/10
1	**I, Davros 1.3: Corruption** by Lance Parkin	8.72
2	**I, Davros 1.1: Innocence** by Gary Hopkins	8.13
3	**I, Davros 1.4: Guilt** by Scott Alan Woodard	8.12
4	**I, Davros 1.2: Purity** by James Parsons and Andrew Stirling-Brown	8.10
5	**Sarah Jane Smith 2.1: Buried Secrets** by David Bishop	7.39
6	**Sarah Jane Smith 2.2: Snow Blind** by David Bishop	7.34
7	**Sarah Jane Smith 2.4: Dreamland** by David Bishop	7.17
8	**Sarah Jane Smith 2.3: Fatal Consequences** by David Bishop	7.04
9	**Gallifrey 3.2: Warfare** by Stewart Sheargold	6.62
10	**Gallifrey 3.3: Appropriation** by Paul Sutton	6.55
11	**Bernice Summerfield: The Empire State** by Eddie Robson	6.17
12	**Bernice Summerfield: The Crystal of Cantus** by Joseph Lidster	6.16
13	**Gallifrey 3.5: Panacea** by Alan Barnes	6.15
14	**Gallifrey 3.4: Mindbomb** by Justin Richards	6.10
15	**Gallifrey 3.1: Fractures** by Stephen Cole	6.09
16	**Bernice Summerfield: Timeless Passages** by Daniel O'Mahony	6.00
=	**Bernice Summerfield: The Oracle of Delphi** by Scott Handcock	6.00
18	**Bernice Summerfield: The Goddess Quandary** by Will Shindler	5.50
19	**Bernice Summerfield: The Tartarus Gate** by Stewart Sheargold	5.00
=	**Bernice Summerfield: The Worst Thing in the World** by Dave Stone	5.00
21	**Bernice Summerfield: Summer of Love** by Simon Guerrier	4.67


NOTHING DIES OF OLD AGE ON SKARO
I, DAVROS
CORRUPTION
STARRING TERRY MOLLOY
3

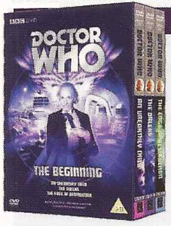
"Once again, I owe a great deal of thanks for a brilliant central performance to Terry Molloy and to a talented production team. *I, Davros* was one of those ideas that was either going to work or really, really not work and it's gratifying to know that our listeners think we got it right."

LANCE PARKIN
Writer, *I, Davros: Corruption*

DOCTOR WHO TOYS

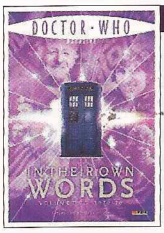
Rank	Title	% vote
1	Remote Control K9	31.0%
2	7" action figures	14.1%
3	Cyberman voice changer	11.3%
	Others	43.6%

OVERALL FAVOURITE **MERCHANDISE**


BBC DVD
DOCTOR WHO
THE BEGINNING

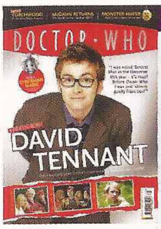
Rank	Title	% vote
1	Doctor Who DVD range	29.6%
2	Doctor Who Magazine	21.0%
3	Big Finish audios	7.4%
4	The Complete Second Series Box Set	6.2%
5	Character Options toys	6.1%
	Others	29.7%

FAVOURITE **DWM** ISSUE


DOCTOR·WHO
IN THEIR OWN WORDS

Rank	Title	% vote
1	DWM Special: In Their Own Words – Vol 2	13.7%
2	DWM Special: The Series Two Companion	11.6%
3	DWM 377 (Xmas preview, Comedy feature)	10.8%
4	DWM 375 (David Tennant interview)	7.6%
5	DWM 376 (Farewell Rose)	6.8%
	Others	49.5%

FAVOURITE **DWM** COVER


DOCTOR·WHO
DAVID TENNANT

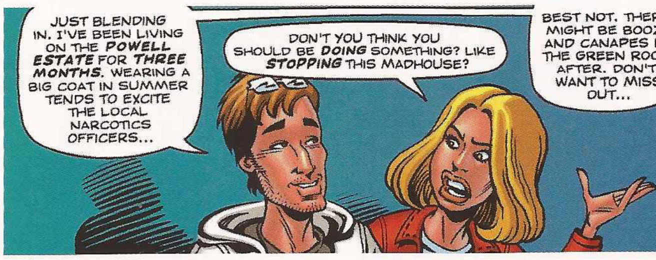
Rank	Title	% vote
1	DWM 375 (David Tennant)	17.3%
2	DWM 372 (Black Dalek)	17.2%
3	DWM 369 (Sarah Jane and K9)	16.0%
4	DWM 377 (The Runaway Bride)	11.1%
5	DWM 370 (Cyberman)	9.9%
	Others	28.5%

FAVOURITE **COMIC STRIP**

Rank	Title	Average/10
1	**The Green Eyed Monster** by Nev Fountain and Roger Langridge	8.06
2	**The Betrothal of Sontar** by Tomlinson/Abadzis and Mike Collins	7.95
3	**The Lodger** by Gareth Roberts and Mike Collins	7.60
4	**Interstellar Overdrive** by Jonathan Morris and Mike Collins	7.56
5	**The Futurists** by Mike Collins	7.19
6	**F.A.Q.** by Tony Lee and Mike Collins	7.13

"This is such an honour. Ever since I cried over Morris' death and reeled over the evilness of Beep the Meep I've wanted to write a comic strip for **Doctor Who Weekly** Space Mag for boys and... boys. I'd love to go back to my old self in 1979 to tell him the good news (and tell him it's for the TENTH Doctor just to see his face!). This award isn't just for me, it's also for Roger and his stunning artwork (I just *love* the expression on Rose's face as the Doctor snogs Jackie). But as I've never won anything on my own, let's pretend it is just for me."

NEV FOUNTAIN Writer, *The Green Eyed Monster*


JUST BLENDING IN. I'VE BEEN LIVING ON THE POWELL ESTATE FOR THREE MONTHS. WEARING A BIG COAT IN SUMMER TENDS TO EXCITE THE LOCAL NARCOTICS OFFICERS...
DON'T YOU THINK YOU SHOULD BE DOING SOMETHING? LIKE STOPPING THIS MADHOUSE?
BEST NOT. THERE MIGHT BE BOOZE AND CANAPES IN THE GREEN ROOM AFTER. DON'T WANT TO MISS OUT...

FAVOURITE **DWM** INTERVIEW

Rank	Title	% vote
1	David Tennant (DWM 375)	41.3%
2	Russell T Davies (DWM 373/374)	16.0%
3	Elisabeth Sladen (DWM 369)	12.0%
4	Maureen O'Brien (DWM 366)	8.0%
=	Clarke/Coduri/Dingwall (DWM 373)	8.0%
	Others	14.7%

FAVOURITE **DWM** SPECIAL FEATURE

Rank	Title	% vote
1	Director's Diary (James Strong on set)	13.8%
2	Robot Wars (*Army of Ghosts/Doomsday*)	12.1%
3	12 Days of Christmas (*Christmas Invasion*)	11.2%
4	One Perfect Rose (Farewell Rose feature)	10.9%
5	Radio Time (BBC7 feature)	10.3%
	Others	41.7%

FAVOURITE **DWM** REGULAR FEATURE

Rank (last)	Title	Average/10
1 (1)	Gallifrey Guardian	8.80
2 (4)	Off the Shelf	8.13
3 (5)	The Time Team	7.98
4 (3)	New Series Previews	7.86
5 (2)	Production Notes	7.56
6 (6)	The Comic Strip	7.36
7 (–)	DVD Previews	7.35
8 (8)	The Fact of Fiction	7.34
9 (11)	DWMail	7.22
10 (12)	Matrix Data Bank	7.07
11 (–)	Audio Adventures	6.92
12 (7)	After Image	6.91
13 (13)	Public Image	6.44
14 (–)	Beyond the TARDIS	6.00

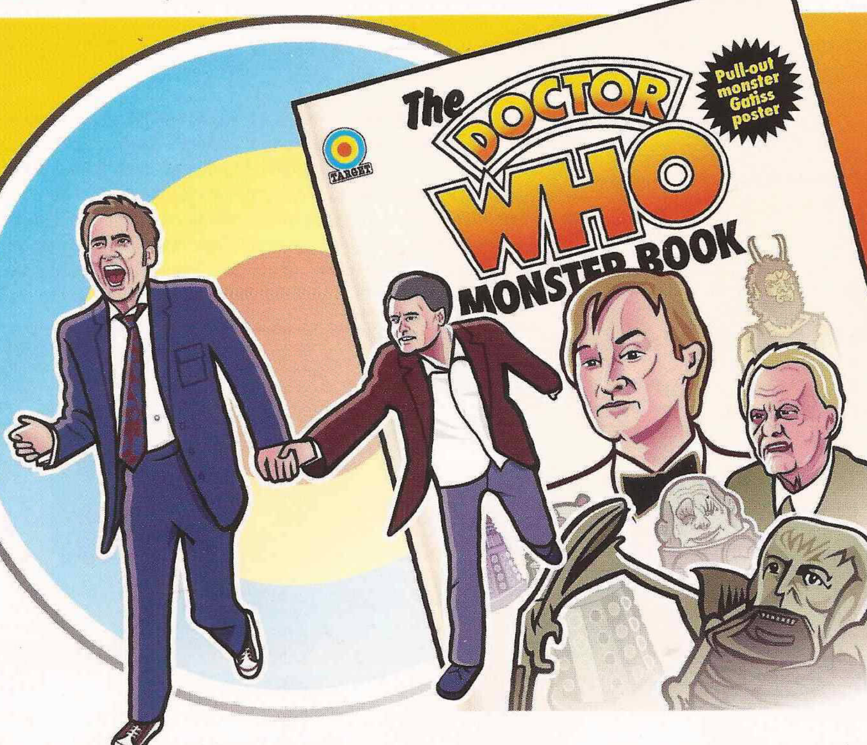
OFF THE SHELF
GALLIFREY GUARDIAN
CHRISTMAS GIFTS!

Thanks to everyone who took part in this year's *Off the Shelf* survey – the response was as magnificent as ever – and we hope you're all ready to start giving us your views on the latest TV episodes for the 2007 Season Survey.

For now, we'll leave you with a comment from **MJ LORD** from Wantage: "DWM's coverage of all things *Doctor Who* remains, as it should be, second to none. An esential read from cover to cover!" Gawd bless you, sir!

PRODUCTION *Notes*

THIS ISSUE WITH *BLINK* WRITER **STEVEN MOFFAT...**



REMEMBER NOSTALGIA?

I'M WRITING THIS NEW NEW ROMANTIC comedy called *Adam & Eve* and the heroine says, in the opening episode, reflecting on her life and her loves: "If only you could be nostalgic at the time." Love that line. Wonder what it means...

So never mind that! Have you met my brilliant friend, Mark Gatiss? As clever as 20 Maths teachers, as suave as a super-villain, as wickedly witty as a row of tents – the incomparable Mr Gatiss. I went round to his house the other day. Big occasion: after many years of weeping, pleading and practising 'Doc...*tor*' in the mirror every morning (and sometimes randomly, in the middle of conversations – it didn't half creep you out), Mark was ascending from a dazzling career as a writer and actor and celebrated wit into the pages of the *Doctor Who Monster Book*. Yes, at a little after seven that very Saturday evening, his exquisitely realised Professor Lazarus was due to come to life in the living rooms of a terrified nation. And then again at 7.28. (Never really doubted that they'd have to kill Mark off at least twice, he's just so *keen*. I expect he'll turn up in most *Doctor Who* stories now; blundering through the scenery and claiming to be behind the whole thing before being led away by a kindly floor manager.)

Afterwards we all piled into the courtyard outside (it's Mark, of COURSE he's got a courtyard) and how we laughed on that gorgeous summer night. How could you not laugh? There was Professor Lazarus chatting to Nick, the Dalek Emperor ("Perhaps, we could join forces against this Doc...*tor*!!" "Yeah, Mark, stop it now, okay?") Clayton of this very mag, Doctor David Tennant himself, Gareth Roberts being all looming and wise, Sophia Myles (good friend of David's, better friend of the Doctor's) my wife Sue smirking at the look on my face, and me with a grin so big and happy it could've broken away and floated into the sky like a balloon.

Cos really, just how mad is this? Oh, it gets madder.

I was in the *Newsnight* studio at the BBC the other day: *Doctor Who Confidential* had snuck me and David and a crack team of people-with-cameras-and-stuff onto the set for a Covert Ops interview. Me. On the *Newsnight* Set. Being interviewed about *Doctor Who*. *By* Doctor Who!

It gets better. As we were sneaking out again, David glanced up at the control gallery. "They've seen us – *run*!"

> "AS I TYPE, I'M COMPLETELY UNAWARE IF I'M WRITING ABOUT A HIT OR A FLOP..."

Let me tell you – after 40 odd years of watching *Doctor Who*, when the Doctor says "They've seen us – run!" you leg it down those corridors like you've waited all your life! For a moment, just for a tiny moment, it was almost real.

"Steven," said David, calmly. "Could you let go of my hand now?"

Another mad thing: I was in Kew Gardens the other day, with my sons Joshua and Louis, and a nice man came up to me and said this: "I love everything you've ever done." And just as I was thinking this was a welcome but maybe slightly sweeping compliment, he added "Especially *The Empty Child* and *The Girl in the Fireplace*!"

Of course! A *Doctor Who* fan! Who else but a *Doctor Who* fan would have the wisdom and learning to recognise a grumpy old writer? "Mustn't keep you," he said, and slipped away into the crowds, like a magic stranger.

And I like to think I didn't let it go to my head, I like to think I kept my feet on the ground – but I'm rather afraid I bounded home, floated through my front door and told Sue all about it in a song I'd made up on the way. I think I detected real pride in her voice as she screamed at me to go back to Kew Gardens and find the children.

Already I'm worrying about that man, and whether he'll like *Blink*. Maybe next time he taps my shoulder he'll be saying "I like everything you've done, within reason. I mean what happened? Were you *ill*? Did aliens melt your brain with space fronds?" But of course, he's seen it by now. And so have you! And I'm sitting here typing on the Monday before broadcast, completely unaware if I'm writing about a hit or a flop. I'm in a state of Quantum Hope – like Russell always wrote about before they sealed him, still cackling, into an Ice Cavern, for the protection of the Welsh. (Now you know why *I'm* here!)

Well, I hope you liked it anyway. And, if you didn't, I bet you were blown away by Paul's amazing *Human Nature* (oh, just give him the Hugo NOW!). And goodness knows what Russell came up for the last three episode in his final lucid moments, I can't wait to see!

But anyway, isn't this brilliant? I mean, *right now*, isn't this brilliant? Remember those dark days, those long 15 years as our hero slipped further and further away, until he was barely a dot on the horizon and we'd even stopped waving. And suddenly, it's *now* and the Doctor is back in the room, laughing his head off like it was all a mad trick.

This won't last forever, you know. Nothing lasts, and that's okay. A hundred years will pass and we'll all be photographs. So keep smiling and keep your clothes on! Thing is, when I'm an ancient, toothless man-crone and some bright young thing asks me what it was like in those giddy days when *Doctor Who* came back and flattened the rest of television, I don't want to say "I don't know, I was too busy worrying it might stop." I want to know I was *really there*.

I want to remember that time at Mark's – with Madame de Pompadour giggling about *Doctor Who* conventions ("You mean I'd be at a desk and there'd be a queue?"); with Professor Lazarus leaning elegantly on his spiral staircase (of COURSE he's got one) having a giggle with the Voice of all Daleks; with Doctor Who dashing for a taxi like a Time Lord in a crisis ("Thanks Mark, goodnight everyone, Steven, please let go of my hand!") – because just for a moment, on that balmy, barmy summer evening just after *Doctor Who*, feeling all warm and silly, I think I achieved the impossible. I think I was nostalgic at the time.

Illustration
BEN
MORRIS

10thplanet

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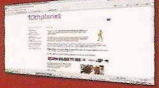
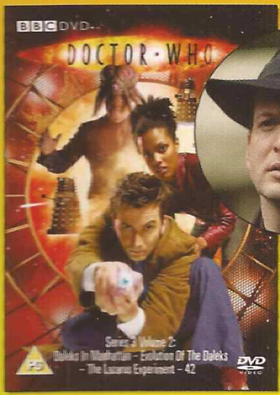


SATURDAY JUNE 30 | 12pm • 2pm


BBC DVD
DOCTOR WHO
Series 3 Volume 2:
Daleks In Manhattan – Evolution Of The Daleks – The Lazarus Experiment – 42

ERIC LOREN
will be in store signing
Doctor Who
SERIES 3.2
BBC DVD: £17.99
plus £1.50 postage.

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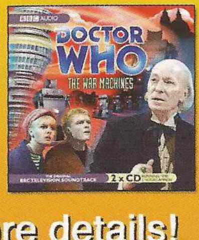
PAUL DARROW
GLEN MCCOY
will be in store signing
Doctor Who
TIMELASH
BBC DVD: £12.99
plus £1.50 postage.
Photographs £10 each
plus £1.50 postage.

BBC DVD
DOCTOR WHO
TIMELASH
The COLIN BAKER Years 1984-86

Future dates for your diary...

AUGUST 11TH | 12pm • 2pm
Alan Curtis signs The War Machines
John Cater signs The War Machines
Paul Jerricho signs Arc of Infinity
Hugh Hayes signs Time Flight
AUGUST 25TH | 12pm • 2pm
Paul Davis signs Series 3.4 DVD



See next issue for more details!

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WILLIAM RUSSELL (IAN)
MARY TAMM (ROMANA)
LALLA WARD (ROMANA)
LOUISE JAMESON (LEELA)
CLARE CLIFFORD (CLASSIC SERIES)
GARETH DAVID LLOYD (IANTO)
MURRAY MELVIN (BILLIS)
OWEN TEALE (EWAN SHERMAN)
GARETH THOMAS (ED MORGAN)
JENNA RUSSELL (NEW SERIES)
ELIZABETH FOST (AUTON/SLITHEEN)
GARY RUSSELL (BBC AUTHOR)
NICK BRIGGS (BIG FINISH AUDIO)
CLAYTON HICKMAN (DOCTOR WHO MAGAZINE)
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- Child Weekend Pass: £40.00 Ages 11 to 16
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